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The Smashing Pumpkins

Mellon Collie and the Infinite Sadness

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The Smashing Pumpkins

Mellon Collie and the Infinite Sadness

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Transcribed by ANDY ALEDORT & HEMME LUTTJEBOER

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Billy Corgan's "Guitar Geek U.S.A."
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Smashing Pumpkin's Billy Corgan presents a

GUITAR

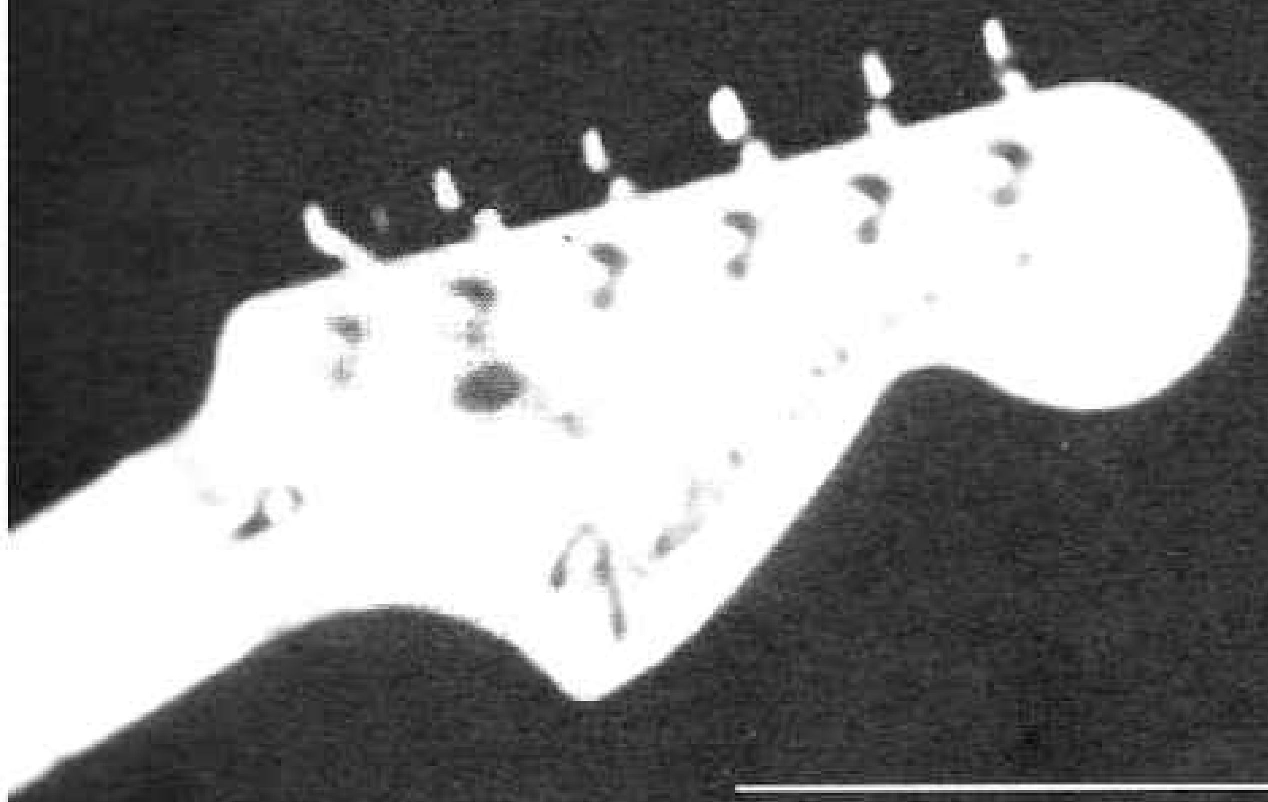
highly personal, alternative take on guitar

GEEK

playing in this, the first of six exclusive

U★S★A★

columns for Guitar World.



BY BILLY CORGAN

Photo By Lisa Johnson
Typography By Steven Cerio

I'D LIKE TO begin this first installment of my new column with a statement: *There is no right or wrong*. What you read here represents just one person's views on the crazy, frustrating thing we call music. You have every right to disagree with me on any or every point—in fact, doing so will help to clarify your own point of view.

When it comes to guitar playing, the true judge of what's "good" and what's "bad" is the player himself. Some people say Frank Zappa, for example, was an awful guitarist. Others maintain he was a genius. Some people, like Steve Lukather, think I'm a terrible guitar player. Others disagree. The point is that everyone is entitled to his or her own opinion, and you shouldn't let someone else's taste influence you too much. (Although I would say that if "Hold The Line" was the best rock riff *I'd* ever written, I think I'd keep my mouth shut.)

Guitar playing, in and of itself, does not mean a whole heck of a lot. But guitar playing within the context of great music and great songs *is* a big deal. If you look at the guitarists who are most noted for their playing ability, you will find that their reputations are inextricably tied to the great songs they have written, or at least reinterpreted in their own unique ways. We appreciate the guitar-playing skills of Eric Clapton, Jimi Hendrix, Jimmy Page and others within the context of their songs. The downfall of the Yngwie Malmsteen school of guitar playing, which focuses almost solely on technical proficiency, has occurred because ultimately, no one really gives two shits about guitar playing in and of itself, except maybe other guitar players.

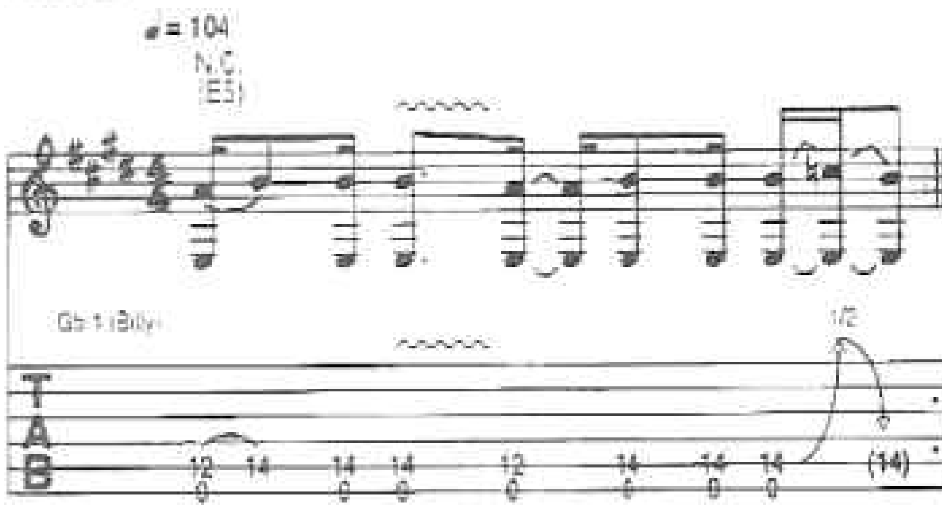
These days, there are three-chord punk bands enjoying huge popularity, and no one can tell me that their style of playing—which doesn't even involve guitar solos—is somehow less influential than guitar playing based on virtuosity. When you get right down to it, the guitar playing of Green Day's Billie Joe Armstrong has a lot in common with that of a Seventies guitar hero like...Ted Nugent. Both have been very influential because their styles are *very accessible*.

And there we come upon the magic word. My intention with these columns is to present an accessible approach to guitar playing that emphasizes individuality as expressed through songwriting. Among the topics I hope to discuss are:

1. Finding your own style. (There is no reason to play the guitar just to sound like everyone else.)
2. Using the guitar as a songwriting tool.
3. Developing a creative approach to guitar sound for both studio and live situations.
4. Understanding the important differences between recording and live performance. This topic will also include an exploration of the many possibilities the studio affords you, such as overdubbing, as well as a look at the ever-present problem of replicating "studio magic" in a live situation.
5. Dealing with six-string hopelessness: why bother playing guitar at all when true geniuses like Hendrix have already taken the instrument to such seemingly unsurpassable heights?
6. The almighty riff (the topic of this month's column).

EVERY GREAT ROCK song has a great riff, be it a single-note melody or a chordal-based sequence, and that's probably what makes it a great song. Like a great frontman, a really good rock riff should have a hypnotic, star quality. A great riff can take you over; you might find yourself playing it repeatedly for 10 minutes. There's something about it that makes you want to indulge in it.

FIGURE 1



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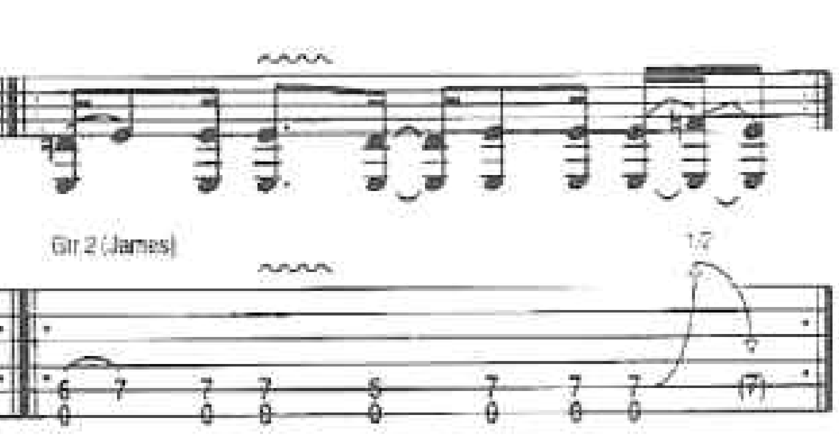

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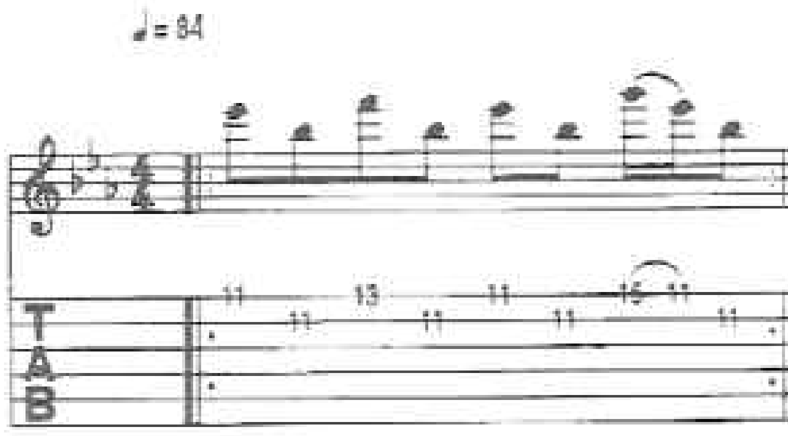

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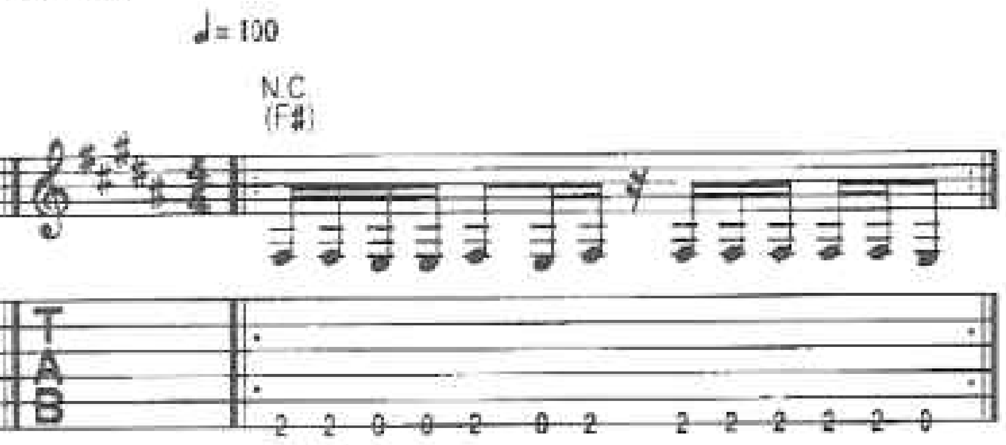

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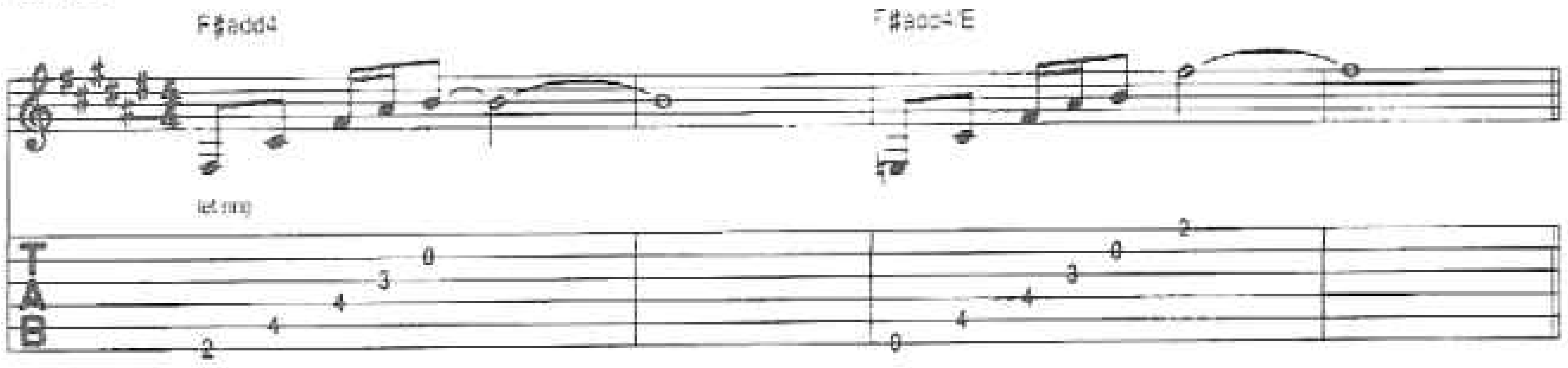

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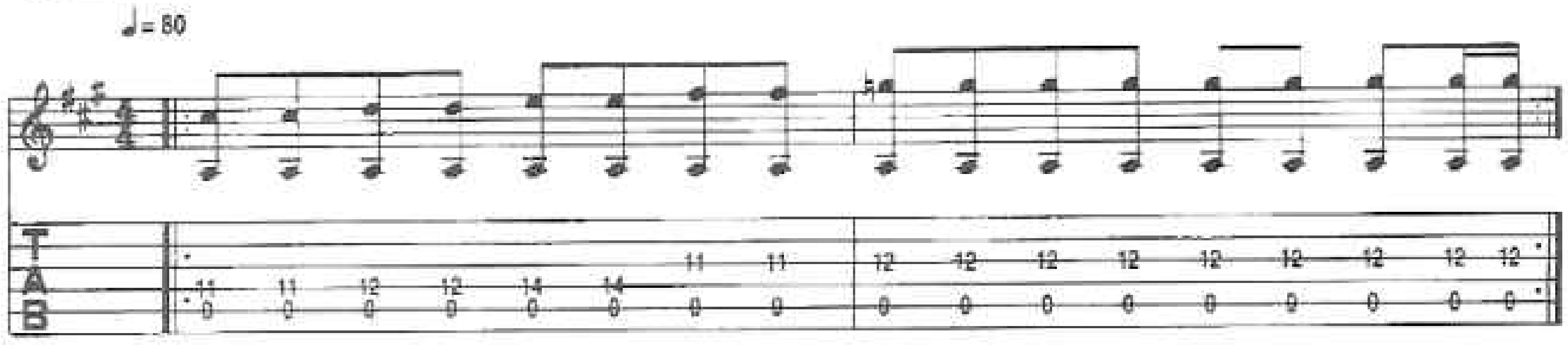

If I were to define the word "riff," I would say that it's an instrumental part of a song that gives the song a certain identity, defines it in some way. Led Zeppelin's "Whole Lotta Love" riff is a textbook example of this: the minute you hear it, you know what song it is. In my own experience, I've found that really complicated riffs, although they may sound great on their own, don't make for the best songs. Simplicity, it seems, is a key ingredient; once again, just listen to "Whole Lotta Love." That riff also has another very important attribute: you can sing over it. This is crucial, because while a powerful riff will often open up a song, it often will not be the riff that continues to drive the song along.

"Siva," from our first album, *Gish*, had one of those riffs [see **FIGURE 1**] that let me know immediately that I had a *song*, even though I had yet to work out all the parts. James Iha adds to the riff by playing a contrasting sequence [**FIGURE 2**]. That riff sounded like my *band*—it had instant identity—and it got my blood going right away. There was something about it that was so distinctive that it made a lot of other songs I'd written seem wimpy and weak by comparison. Since then, I've always tried to find that weird marriage of a great riff and a song that fits with the riff. The "Siva" riff crystallized everything I was trying to do with the band. It had power and immediacy, and the song seemed to write itself *around* the riff.

When I wrote "Siva," I was working in a record shop, and I used to bring an acoustic guitar with me to work. When no one was in the store, I'd just sit behind the counter and play. So, this was a riff that I wrote on acoustic, keeping in mind that I would transfer it to loud, heavily distorted guitar later. It was buzzin' in my head!

Almost a reverse-case scenario occurred with the song "Today," from *Siamese Dream*. I had all of the chords and the melody, but no opening hook. At that point, we just started the song with the verse chord progression [Eb-Bb-Ab], which in and of itself is catchy because of the melody. I knew I had to come up with some sort of opening riff. Then, out of the blue, I heard the opening lick note for note in my head [**FIGURE 3**]. That's the state of mind I've trained myself to be in: I'm always looking for the guitar hook. When I added the opening riff, it completely changed the character of the song. Suddenly, I had a song that was starting out quiet and then got very loud. I could start to hear the shifts in the song as it progressed. I knew that I was going to bring that riff back in for emphasis, and I knew where I could do that.

In the realm of songwriting, you really have to mine the territory and search for good riffs. Both of these examples show that heaviness is not the only thing that makes for a good riff; of far greater importance is the context within which the riff is used. To me, the best rock riff writer right now is Diamond Darrell of Pantera. At the other end of the sonic spectrum is the Edge from U2, who plays completely stylized parts which propel the songs.

It would be ridiculous for me to claim that each riff I write is great, or that it is in no way derivative of music that has influenced me. Unfortunately, the guitar is an instrument that has been explored so thoroughly that it's hard to come up with a catchy, instantly recognizable riff that sounds totally new. That brings me back to Diamond Darrell: he's taken the down-tuned D thing (where the low E string is tuned down a whole step to D) to a new extreme. He's developed his own language around it, and he's playing some incredible things.

When I find that I can't seem to escape the shackles of what's already been done, or if I feel that I'm locked into a "traditional" way of thinking, I turn to rhythm guitar. Ultimately, that seems to open up infinite possibilities—far more than just sitting around noodling. Another option is to play the bass, which seems to push my writing in a more rhythmic direction. "I Am One," from *Gish*, is an example of a song that has a pretty decent guitar riff, but a killer bass riff to support it. Here's the bass riff [**FIGURE 4**], and here's the guitar part that goes over it [**FIGURE 5**].

You can start with the high-falutin' idea of sitting down and writing the ultimate rock riff, but if you can't do that, or if you can't find something that sounds unique and different, you should go backwards—to the very nature of what makes music work, which is rhythm. Using a drum machine, playing the bass, or even just toying with different chords in different rhythms opens up new possibilities that you may not otherwise discover.

Another way to inspire yourself to come up with good riffs is to use effects, and to try different tunings. The great thing about effects is that they change the way you hear the guitar, thereby changing the way you *react* to the guitar. The most mundane licks can turn into something completely different with the right effect. Phasers, flangers, fuzzboxes and especially delay units will all inspire new ideas. David Gilmour has done some incredible things with delays in Pink Floyd.

For the song "Starla," from *Pisces Iscariot*, I had a riff [FIGURE 6] which didn't really do much for me. Then, I ran it through a fuzz (which gave it a drone-y sound and added some different harmonics), and panned it back and forth in time with the song. Soon, I started to hear an orchestration for the song. The effects inspired the arrangement, even though I didn't end up using the original effects on the final version of the tune.

Different tunings, like effects, will make the guitar seem like a whole new instrument. James wrote "Mayonnaise" [Siamese Dream] after just screwing around with tunings until he came up with something he liked (Eb, Bb, Bb [same octave], Gb, Bb, D). Using this tuning, he stumbled across an Ebsus2/Cm/Ab chord progression, which ultimately shaped the song. For the record we're working on now, we're tuned down a half step for everything. This alone is altering the way we play and how our songs will sound.

You must force yourself away from what you know into territory that is often uncomfortable, and occasionally disappointing. There is as much potential in songwriting as you are willing to mine, but it doesn't always come easily. You've got to work at it. I wish you the luck of the Metal Gods. ●

GW
GUITAR WORLD

GUITAR GEEK U.S.A.

BY BILLY CORGAN

SEARCHING FOR STYLE

with my good eye closed

WE HAVE A saying in Smashing Pumpkins: "By hook or by crook." Which means, "no matter how it gets done, just get it done." Often, when we're arranging a song, we'll reach a point where it becomes boring to us or the arrangement is stale. At that point, we'll take the arrangement and totally fuck with it. After all, the worst thing that can happen is that we'll go in a complete circle and end up right where we started.

There's no *harm* in taking this approach, you shouldn't be afraid of the unknown. In fact, I think that fear of the unknown is one of the main reasons people tend to associate themselves with one specific music genre. My attitude is, why be only one kind of band? Why be just a rock band? Why be just a punk band? You are you, and you can do whatever you want to do, so long as it's within your limitations. And those imitations are always changing. The fact that Jimi Hendrix and Jimmy Page seem to have done it all already doesn't fucking matter. The notion of the past as somehow representing certain limitations for you today is bogus. I used to have so much reverence and respect for the great accomplishments of past artists that it stiffled me into thinking, "Gee, I could never do any of this." But the whole point of making music is that it's an expression of who you are, be it angry, happy or sad. If you can somehow reflect that musically, you've achieved something.

UNDER THE INFLUENCES

EVERYONE IS INFLUENCED by the past, whether they want to believe it or not. When we start to play an instrument, we look to what we admire and what moves us, and we naturally gravitate in that direction. For the beginning guitarist, studying the work of others is a very important method of learning the instrument. But you'll lose your way if you start trying to think and play exactly like one of your mentors. I've often said of my own music that I don't always like what I do, but that at least it reflects my perspective.

The purpose of trying to find your own style is to discover how to express who you are via your instrument. What you need to address is how do I take those same, dumb three chords and turn them into a language all my own?

If you're a 16 year-old heavy metal kid, you probably can't image that one day you'll be writing soft, ballady love song. But that's what happened to me! I've grown to appreciate that part of myself, but the fact of the matter is, it's something that I never, ever anticipated. It just happened because I allowed the sentimental, "wimpy" side of myself to emerge.

I think there is a correlation here to Jimi Hendrix' *Axis: Bold As Love* album. Jimi made the decision to make a beautiful album of love songs, instead of writing more macho, psychedelic material like "Purple Haze" and "Foxy Lady." This was not a calculated ,mercenary move; nor was it a particularly popular one. I'm sure that although there were plenty of forces pushing against his making this type of album, he felt it necessary to do so. If you listen to *Axis*, you hear someone searching for new sounds and feelings. To me this represents a great accomplishment, and we should thank Jimi for having the guts to record what was in his heart.

There have been many people in my life who've tried to tell me what I am and what I'm not. For instance, I was told that I couldn't sing. Obviously, I didn't listen to that. There are better singers, and better guitar players, but I have achieved a certain degree of success with the abilities that I have. I think this success stems from my having respect for whatever talent I do have... call it God-given, inherent or whatever, I did not plan out the course of my evolution as a musician; I didn't grow up thinking that I'd be part guitar player, part singer, part *anything*. Those things happened on their own.

Though we naturally gravitate towards the things we admire and respect, those things don't necessary reflect who we really are. When I was young, I was influenced by the gun-slinger/Yngwie/Eddie Van Halen school of guitar. In the end, though, that's not where my heart guided me; in any case, I probably don't have the talent to be that kind of guitar player. There came a day when I realized that even if I practiced eight hours a day, every day for five years, I still might not be that good. I had to make a realistic evaluation of what I was, and it involved a lot of soul searching.

When I was 18 years old, I reached a pivotal point. I was out of school, and I decided I was going to play music. I had long black hair, I looked weird, I acted weird, and I played a heavy metal style of guitar that was not popular with my friends. Everybody I knew who *looked* like me played like Robert Smith of the Cure. And everybody who played like me had big poodle hair! Finally, I decided that the guitar playing angle was useless, and that I would start working on my songwriting. Then I began using my knowledge of the guitar to help me with the writing. My initial songwriting efforts were based on my ability to play interesting little guitar things. Today, I can pretty much do whatever I need to do on the guitar, relative to what's most important to me. I still can't do Yngwie-esque reverse sweep arpeggios, or whatever those runs are that I could never figure out, but I don't really have a need to play that stuff anyway.

PRACTICING

Practicing usually falls into one of two polar camps: the technique-oriented, "I must never make a mistake" camp and the punk rock camp, which holds that practice just makes you sound like everybody else. For me, the actual truth lies somewhere in between these two extremes. There have been times with my band when I felt the musicianship wasn't proficient enough, and this is the way I explained my point of view to them: You should never let your technical limitations prevent you from achieving your goals. If you have the artistic vision of playing something *grand*, don't let your lack of technical ability keep you from getting there. The most important thing is what you're trying to say, and you need to work on whatever it is that will enable you to express yourself eloquently.

In terms of my own playing, I've always had a crazy vision of a lot of dynamic changes, so it's always been important that I have some technical proficiency. I never would have been able to execute something like "Geek U.S.A." from *Siamese Dream*, without having practiced the guitar. You can't be a bad guitar player and play a song like that. But if all you care to play are punk rock/barre chord kinds of songs, you'll be able to do that within a year of practicing for one hour a day.

At some point in your development, it's important to acquire a basic understanding of music theory. Most people who are musical have an intuitive understanding of the structure of music. After I'd been playing for about three years, I went out and got some books that explained the basic scales and their relationships, because I felt I couldn't develop any further without finding out why I was trying to put the notes together in the way that I was. Learning the mechanical reasons for how music works opened up other doors that I hadn't anticipated. There are certain aspects to musical language that, once understood, will help you to express yourself. This brings you into the realm of a kind of fearlessness, and an ability to embrace music as a whole. As you learn the language, you learn to speak your own unique dialect. ●

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GUITAR GEEK U.S.A.

BY BILLY CORGAN

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SONG COMPOSITION AND ARRANGING

IN THIS MONTH's column, we're going to look at the relative importance of guitar and vocal melodies, making the most of your band's instrumentation and understanding the different roles that your guitar plays as a lead, rhythm and ensemble instrument.

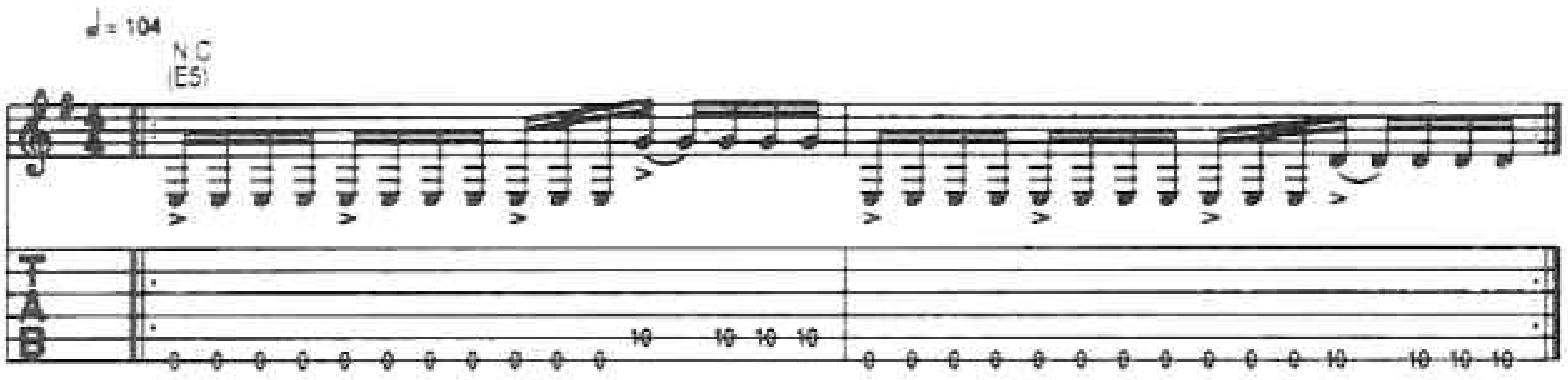
The first thing to address when writing a song is, what is your purpose? Are you in a band with no singer, and you'd like to write a song that's good to solo over? Or do you want to write a song with vocals *and* solos? Before trying to write a song, you should try to have a clear sense of purpose in mind.

In writing for Smashing Pumpkins, I sometimes try something known as *creative visualization*: before playing a single note, I try to imagine what *kind* of song I'd like to write—what it is I'd like to get across in the music. Am I trying to create a quiet, peaceful kind of vibe, or am I looking for a heavy metal barnburner? The goal I set for myself will have a huge influence on how I approach the guitar.

Let's assume that you've already developed something of a style, and have already written some riffs. Where do you go from there? It has always been my approach to prevent the riff from killing the song. In other words, the riff should ultimately be used only in such a way that it serves to bolster the song. It's the bigger picture—the song as a whole—that's most important.

"Geek U.S.A." *(Siamese Dream)* is a good example of this "song first" way of thinking. Originally, the intro riff was like this (**FIGURE 1**). We played it this way for a while, but it never really took off and it sounded too Black Sabbath-y. What ultimately happened proved to be a good argument for observing the commandment, "Never throw a riff away." For if you keep playing it, and keep fucking with it, sooner or later you might find a use for it. This rejected riff lingered in my head for about a year. Finally, I was just fucking around with it one day, and I played it like this (**FIGURE 2**). Our drummer, Jimmy Chamberlin, started playing a syncopated rhythm under-

FIGURE 1



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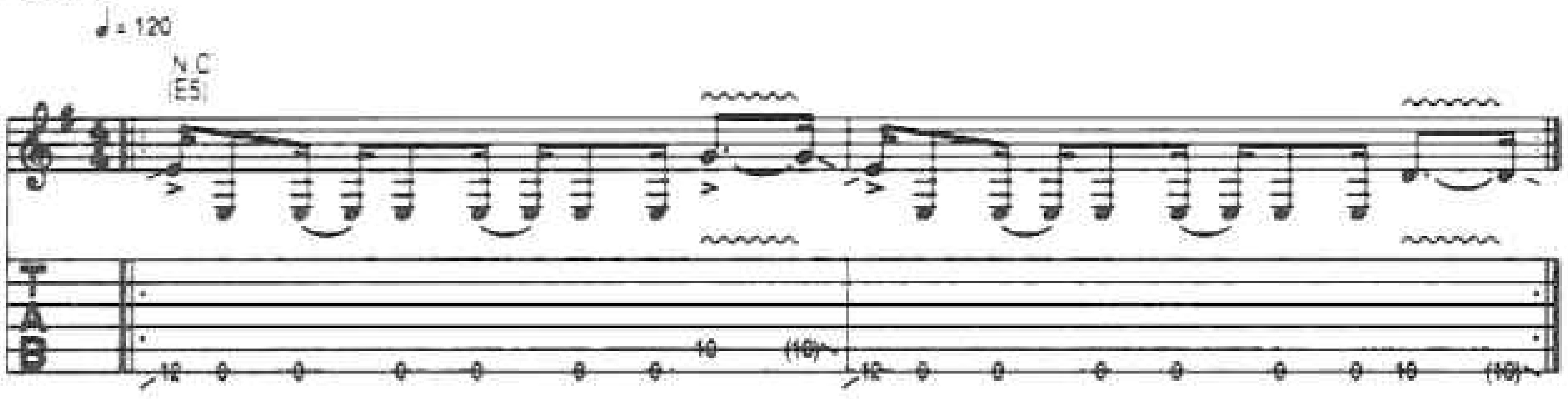

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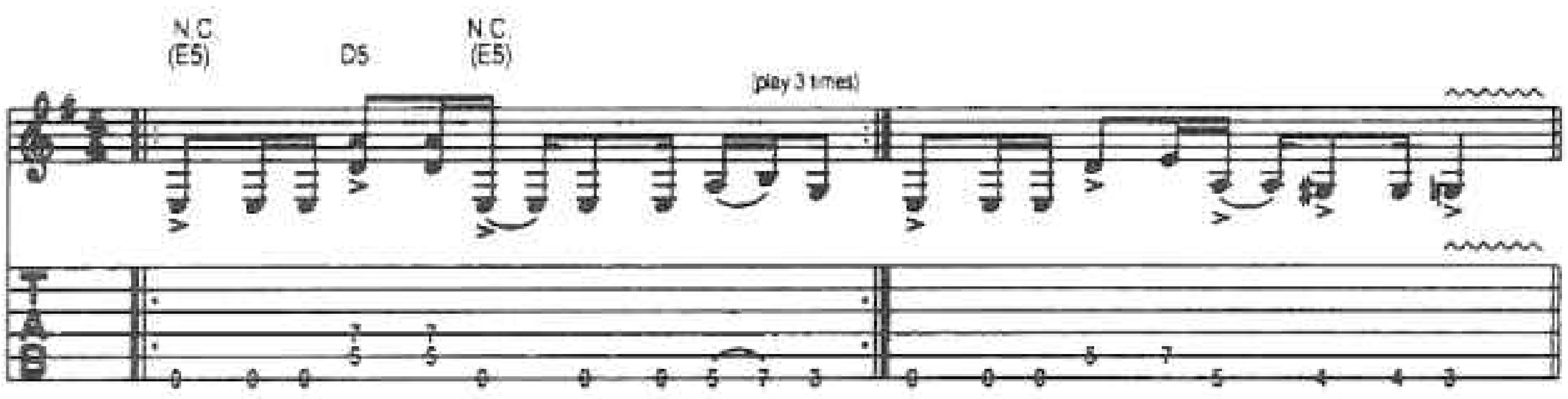

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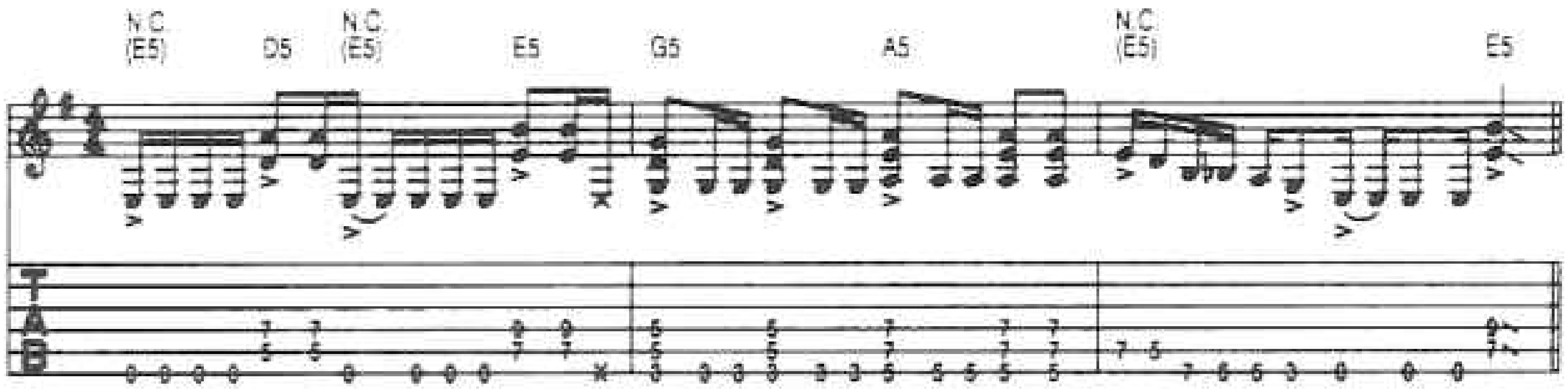

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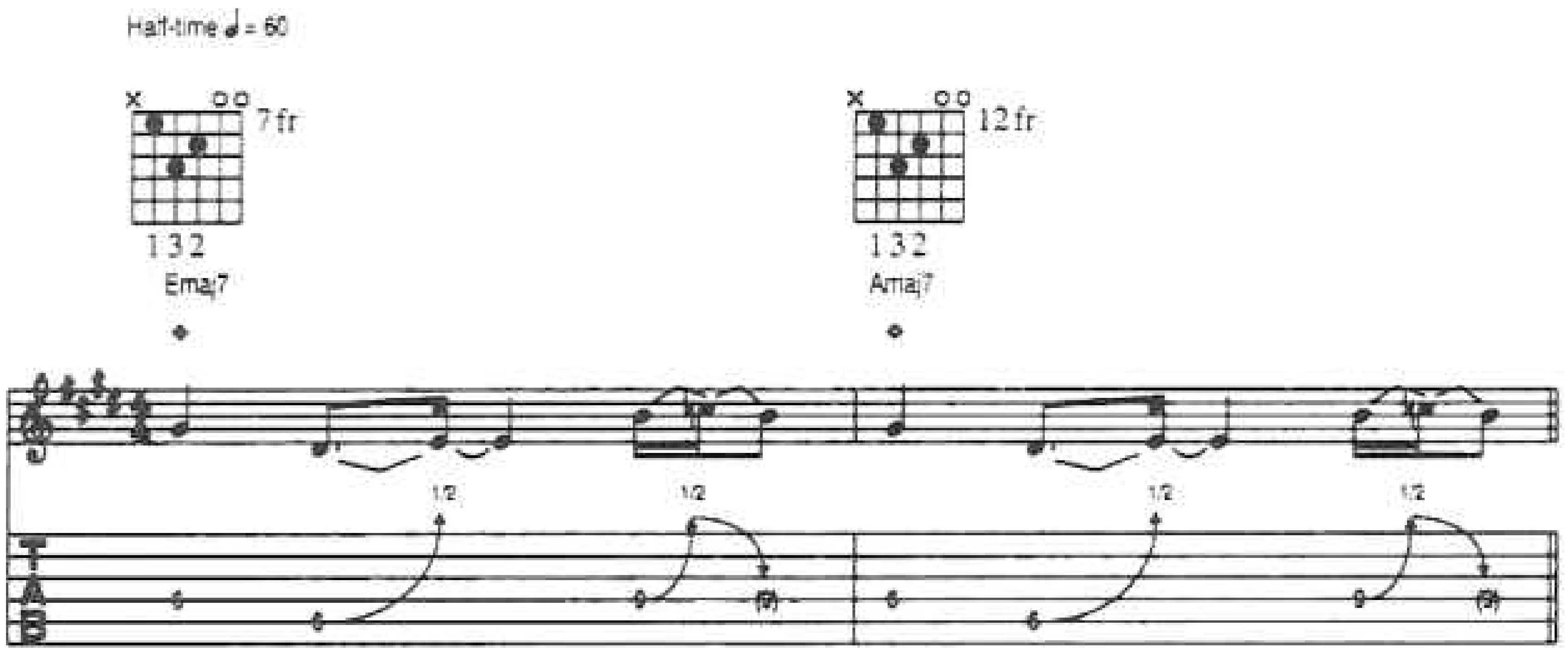

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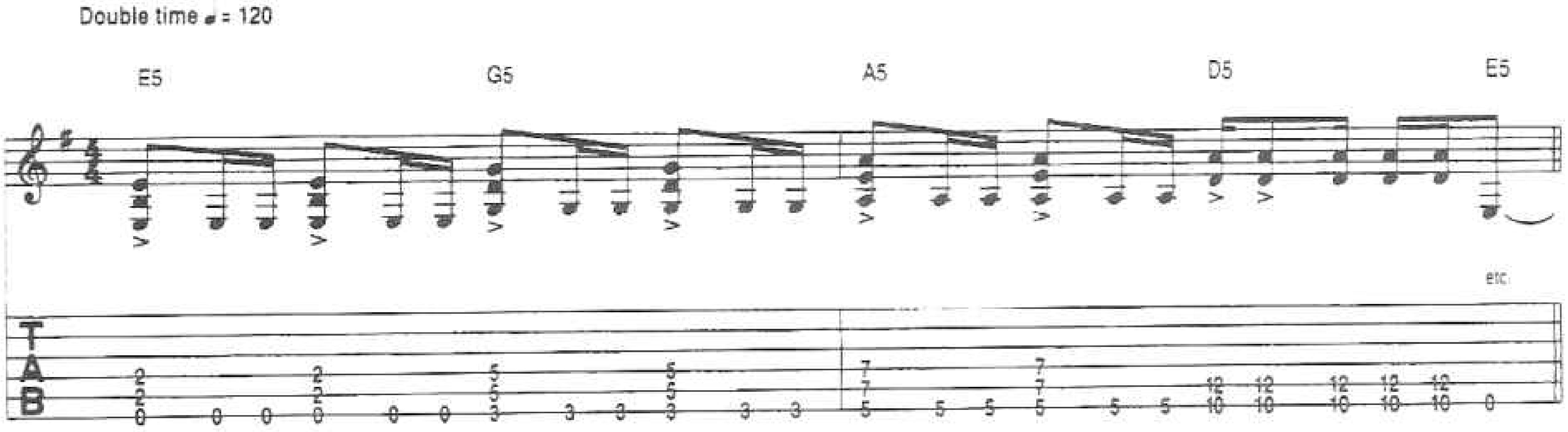

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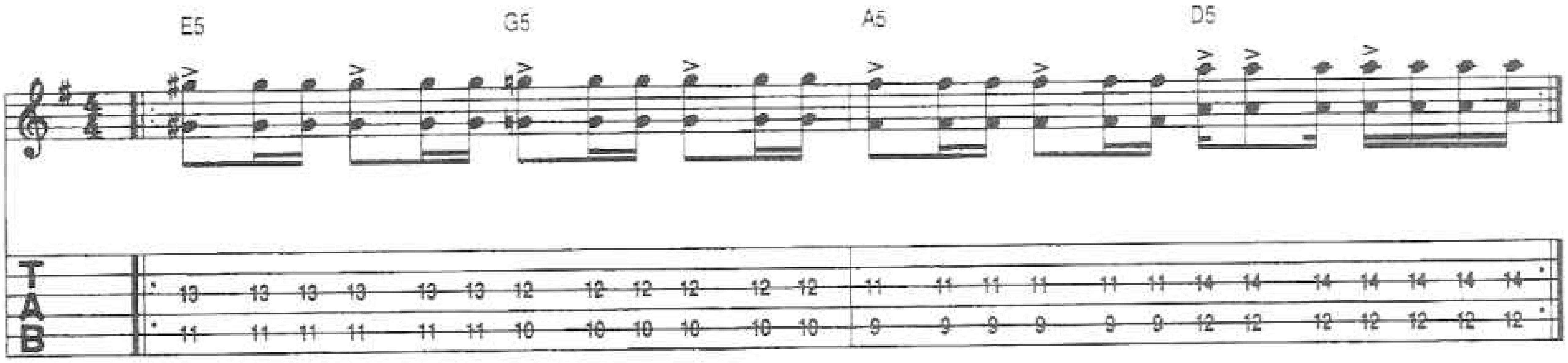

neath, and, *boom*, that was it!

I now had to decide whether this was going to be the riff I was going to sing over. I ruled against this, so I needed to find a variation to play under the vocals. I then wrote this (**FIGURE 3**). During the process of writing a song, you will often create complimentary riffs which essentially are spin-offs of the original riff. This is where working with a vocalist—or being a vocalist yourself—will prove integral to the development of the song. Ultimately, it is the vocals that determine the "success" of the song.

The next step in writing "Geek U.S.A." was to ascertain whether I could use the initial riff for the chorus. It didn't work out, so then I had to write *another* part. The chorus riff (**FIGURE 4**) is a spin-off of the verse riff. I now had the main riff, the verse riff and the chorus riff, which led me back to the initial riff shown in **FIGURE 2**. But instead of just repeating it verbatim, I overdubbed high single notes and a couple of little riffs on top of it. Even though the additions are minor, I used these little melodic guitar figures to carry the song's arrangement along.

When I got up to about the two-minute point, I wanted to do something that would change up the song and send it in another direction. After two minutes, a song this heavy ceases to have any *dynamic* impact. You can't play it any louder, and you can't play it any faster. My trick is go in the opposite dynamic direction, which we in the band refer to as a "reset." We reset the dynamics by quieting down the song, which serves to increase the impact of it getting loud and heavy again. So, at that two-minute point we start to play this (**FIGURE 5**). The funny thing is, that little insert was actually a *different* song idea. Remember: Never throw out a riff.

After all these shifts in dynamics, the song then kicks back into ultra-heaviness. This new surge of adrenaline gave me a few choices of where to go, and in this case I opted for a guitar solo to jack up the song.

After the solo section ends, I follow with a vocal section that I wrote thinking, "*What can I sing over that will* sustain the full momentum and weight of the song without killing everything that I've set up?" I wrote this ascending chordal figure (**FIGURE 6**) specifically to address my needs at that point of the song. Initially, I was going to play a crazy solo during that section, but, while we were in the studio, I decided that a light, contained part was more appropriate. That line of thought led me to this descending figure (**FIGURE 7**) which is played over the ascending chordal figure. What I've done here compositionally is use the technique of *contrary motion* to elevate the song's dynamics.

What is clearly illustrated is that "Geek U.S.A." was *completely* spawned on the guitar. It may not be the most melodic song ever written, but it's a *motherfucker* guitar song. I use the guitar throughout the song to bring the dynamics up and up and up.

When we were done recording the song, it was a minute and a half longer than the version released on *Siamese Dream*. I had to look at the song as a whole and edit it down. The guitar solo section, for example, was originally a bit longer, but when I stepped back and looked at the whole picture, I realized that the solo was the least important thing.

Another very important point to make about arranging is that guitarists should cultivate an understanding of the other instruments they're working with. When I was a teenager, I'd make demos on my four-track and play the bass parts myself. My father came over to me one day and said, "You play the bass like a guitar player. *You've got to sit down and listen to bass playing* on records and learn how the instrument functions in the music." This has proved to be an invaluable lesson, not only in terms of songwriting, but in terms of my guitar playing, too.

It's very important to understand *why* a drummer goes to his ride cymbal on the chorus, or why, during a verse, a drummer will push the hi-hat halfway open. Going outside of my little guitar head and understanding why the other musicians play *what* they play has been extrememly valuable in terms of learning about how these instruments interlock. Focusing on these things has only helped me to further understand what it is I want to do with the guitar. In the context of rock, I cannot stress enough how important it is to understand the function of your instrument in the pursuit of creating powerful, effective arrangements. ●

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GUITAR GEEK U.S.A.

BY BILLY CORGAN

THE ELEMENTS OF TONE

YOUR TONE HAS a lot to do with how people react to your playing, and your music as a whole. It is as important as the quality of a singer's voice or the accent with which he or she delivers a particular lyric. Many guitarists fail to realize that every aspect of the equipment they use affects their sound, and therefore how they are perceived as an artist. The type of guitar—the wood it's made of, whether it has a rosewood or maple fretboard—the amp, the strings, the pick, the pickups, the effects and the length of your cord all play important roles.

With so many possible gear combinations to chose from, there is only one way to find sounds that appeal to you: *experimentation*. Only experimenting will show you that slight variations in your basic set-up will yield drastically different, and often welcome, results.

Listed below are the essential ingredients that combine to create a guitar sound.

GUITARS

Most electric guitars are based on basic designs created by Gibson and Fender. Few guitarists seem to feel equally comfortable with both designs. Gibsons produce a fat round sound, while Fenders have a more cutting tone. I had never played a Fender Stratocaster until the day that I bought one, but the second I picked it up, I immediately felt like, "This is *it*. This is the sound I've always been looking for." I wished that I had done more experimenting with different guitars, because I would have started playing a Strat much earlier. You really need to try lots of different guitars to find the right one. Avoid getting fixated on one particular instrument simply because one of your heroes plays one.

Once you find a guitar design that you're comfortable with, don't just settle on the first instrument of its type that you come across. Mass-produced guitars are often inconsistent. If you walk into a music store and play five guitars of the same model, one will probably be much better than the others, so play as many as possible. Also, be open to the possibility of buying a used instrument, or even an obscure, no-name guitar, if it's the one that really feels and sounds right to you.

PICKUPS

It's very hard to determine which pickups are best for you, because it's unlikely that you can afford to go out and buy five different sets and try them all in your guitar. A good alternative is to bring a guitar you like to a music store, then compare its sound with similar guitars that are fitted with different pickups. I did this with my Strat, which is how I determined that I liked the sound of Lace Sensor pickups. In essence, I'd found the right blend between the best of both worlds: the cut of a Strat and the bottom end of an SG. They're right at home producing hugely overdriven sounds without generating a shrill top end. After I tried a few guitars with Lace Sensor pickups, I decided to try them in my guitar, and they worked out well.

AMPS

Experimenting with different amps is one of the hardest things for a guitarist to do. It's virtually impossible to walk into a music store and crank up *one* amp, let alone a bunch of them. I recommend that young guitarists with a lack of amp experience buy rack-mountable amps and preamps because their sounds are generally very consistent and easy to tailor to different applications. I used an ADA MP-1 preamp for all of *Gish*. I'd written the songs on that unit, and I couldn't imagine them being played any other way.

If you end up with a tube amp, make sure the tubes are working properly. Also, if possible, experiment with different power tubes. I'm a huge fan of using KT-88's in my Marshall. Most people prefer EL-34's, but I hate them. The *Gish*/*Siamese Dream* guitar sound has so much to do with KT-88's, which add a round, fat bottom to my sound.

Before buying *any* amp, be nosey. Talk to as many guitarists as you can, get different opinions and see what other people like and don't like. I've always done that, and it's always been helpful.

PEDALS

As fun, inexpensive and radical-sounding as pedals can be, their presence in your signal path will usually decrease the overall quality of your sound. If you can, run your effects through your amp's effects loop instead of sticking them in-line, where they will really wreak havoc on your tone.

Sometimes, though, a nice lo-fi pedal is just what you need. When we did *Siamese Dream*, I developed a technique of plugging my Big Muff pedal into the low sensitivity input of a 100-watt Marshall JCM 800, with the master volume on full and the preamp volume barely on at all. To me, the Electro-Harmonix Big Muff produces the ultimate super-gain *VROOOM* sound. Live, however, a Big Muff doesn't give you enough definition. I just keep experimenting with different combinations of pedals—and guitars—to get the ideal sound.

Some of the other distortion boxes I use are the Fender Blender, which generates the most saturated, harmonic-laden sound you can imagine. When it's turned all the way up, it sounds like the end of the world! I also have a wah/fuzz that looks as if it must have been made by Uni-Vibe. Finally, the nasal, squeezed-up lead tone that I use so often—as on "Pissant," for example—I ripped off from Michael Schenker! I used an Electro-Harmonix Micro-Synthesizer and some unknown fuzz pedal, plus an MXR Phase 100.

PICKS, STRINGS & PATCH CHORDS

Most people seem to be unaware of how much their strings affect their sound. I find that the guitar sounds much better when it has relatively new strings. When the strings are *brand* new, however, they usually sound too bright for me, so I play on them for an hour or so before a show. When Smashing Pumpkins are on tour, we have to change our strings for *every* show. The sweat from just one gig will *completely* change their sound for the worse. Old strings lose all of their clarity and brightness, and, worse, will not intonate correctly, so your guitar will be out of tune on different parts of the neck. When this occurs, the strings *must* be changed—don't just wait until they break!

Your string gauge also has a drastic effect on your tone. If you play very heavy, metal-type riffs, you should probably go with a set that's slightly heavier than a standard rock gauge—.052 to .010, for example. For more all-purpose rock guitar styles that involve a lot of soloing and string bending, I recommend .009-.042, which I use.

Even those guitarists who change their strings regularly often neglect to put sufficient effort into their pick selection, perhaps because it takes a great deal of experimentation to find the perfect gauge. Even though we're talking tenths of millimeters here, the effect a given pick will have on your playing is enormous. Texture is also an important consideration: some picks will slip out of your hand more easily than others. Personally, I prefer a heavy, thin pick because it provides me with the right combination of control and power to create the gain I want. You will actually *play* better when you find the right pick, so take your time and explore what the market has to offer.

As far as patch chords are concerned, I've often heard that your signal loses 1db of gain for every 10 feet of cable you use. For years, I used a 30-foot cord when I played live, and couldn't understand why my guitar didn't sound as good as when I played at home, where I used a much shorter cable. The loss of db created by a long cord can make a huge difference in your sound. Again, you need to experiment with different lengths and types of cords, and find what works best for you.

Searching for the perfect gear recipe to suit your tastes is an endless, evolving process. If you buy a better amp, you may notice how shitty your guitar is, and vice versa. I've already spent thousands of dollars in pursuit of the perfect guitar sound, which I'm sure I'll never completely capture. But when I come really close, it's inspiring, and it makes me want to play all day.

GUITAR GEEK U.S.A.

BY BILLY CORGAN

GUITAR OVERDUBS

SOME PEOPLE ARE averse to overdubbing because they view it as a "politically incorrect" act. Their view is that overdubbing is not "honest"; that it's cheating, pompous and allows the artist to hide behind production techniques. I disagree. When you are faced with making a permanent recorded representation of a song, why not endow it with the grandest possible vision? Also, I feel that the electric guitar vocabulary has been so thoroughly explored that without "guitar production" techniques like overdubbing, it's extremely difficult to create a sound that's at all unique or new.

The notion of overdubbing guitar parts has always appealed to me. I was experimenting with layering guitar tracks long before I ever set foot in a real recording studio. Early on, I overdubbed by using two cheap tape machines. Then I graduated to a four-track. Every step of the way, I was trying to find different ways to present the guitar—anything to expand the language and find a new voice.

At some point, I decided not to be afraid to take chances, and to record the songs any way I could think of. I'd do anything to the guitar's signal in the name of finding something different, be it in sticking it in a Jello mold, or whatever. Ultimately, all this experimentation helped me to find things I didn't know existed: chord combinations, the way seemingly non-related guitar parts worked together, etc.

For our first album, *Gish*, I did a handful of overdubbing, but on the second record, *Siamese Dream*, I took overdubbing as far as I could, even though I knew that the overdubs would be difficult to recreate when we performed the songs from the album in a live setting. I also knew that some of the songs would be virtually *impossible* to recreate in concert. But in the end, I had faith that we'd be able to present these songs live in a different but equally effective way.

"Soma," from *Siamese Dream*, is a good example of a song with extreme overdubs. The song was originally supposed to have only two distinct guitar parts throughout, just like it would have when we played it live. I got the idea of adding different guitar overdubs from the way *(Smashing Pumpkins' rhythm guitarist)* James Iha and I were playing our respective parts together: during the intro, we were playing different voicings in slightly different cadences, which created a weird kind of *flow*. That sound inspired me to build the song subtly as it progressed, and to embellish the B-E-G chord progression from which it barely strays.

FIGURE 1

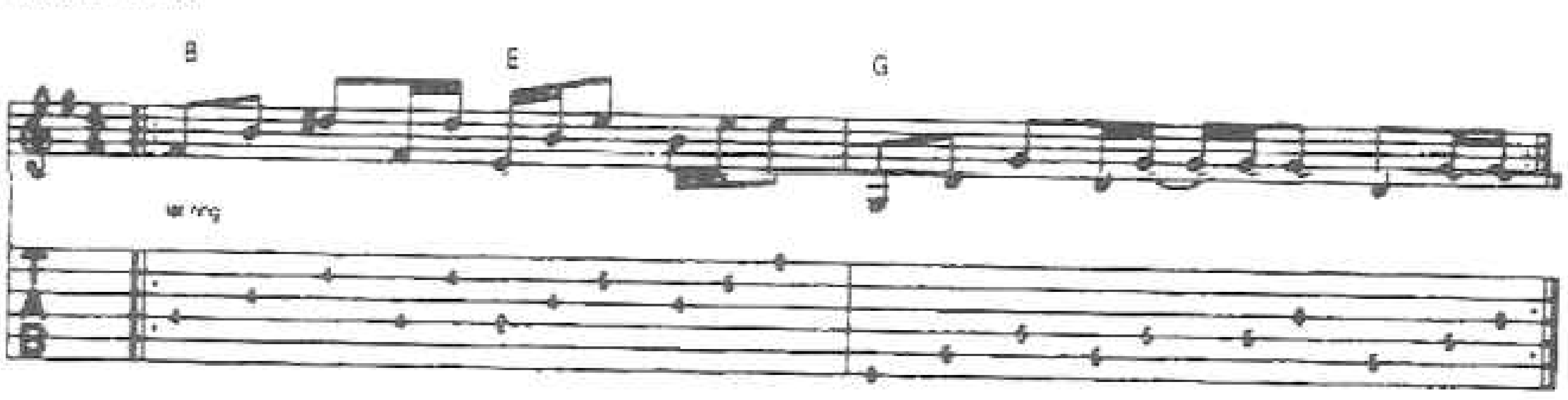
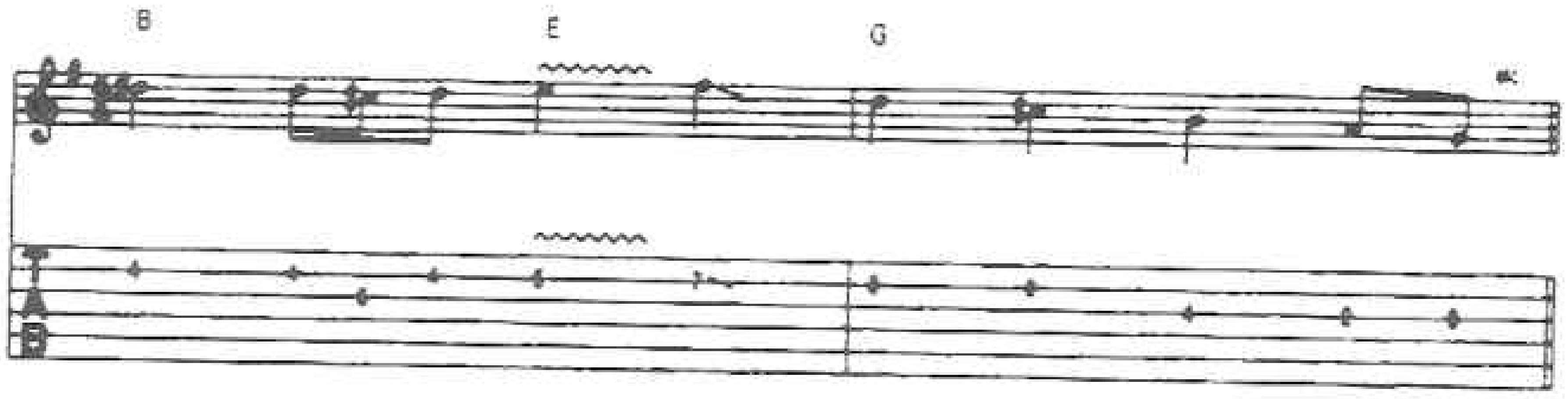


FIGURE 2



In the intro, James' rhythm part is like this **(FIGURE 1)**, to which I added this melody **(FIGURE 2)**. To me, the song didn't sound that interesting with just two guitars playing their respective parts, so I began looking for subtle ways to embellish the arrangement. One of my first thoughts was to create a "spacey" atmosphere. I wanted the listener to feel as if the song began in a grand, expansive space, and then to have the music shrink back down to something more immediate. The idea was to evoke the experience of hearing someone from across a large expanse, and then to suddenly have them be right in your face. To widen the sonic landscape on the intro I used delay and reverb effects on two tracks of guitars playing arpeggios, creating the illusion that there are dozens of overdubbed guitars.

At the beginning of the first verse (1:00) is a guitar overdub that sounds like a bubbly spaceship noise: that was a patch on an Eventide harmonizer. There's no change in the notes or the music, but I achieved a subtle change in the feeling of the music with the use of this odd sound effect. Then, on the downbeat at 1:28, I added an acoustic guitar for just one chord, and this served to give the song a little "lift." I'm always looking for ways to bring the song from Point A to Point B to Point C without having it lose momentum, and I'll do whatever I can to serve that purpose.

At 2:26, I brought in a piano to create some contrast with the guitar parts. Then, at the guitar solo section at 3:10, I recorded 14 different tracks of E-Bowed acoustic guitar, compressed and EQ'd them, and then mixed them down to two-track stereo to create one big mass. (For those of you unfamiliar with the E-Bow, it's a device invented in the Seventies, made from an electromagnet that can make a guitar oscillate—along the lines of what happens when a note feeds back. The resultant sound is akin to the bowing of a violin. Guitars with "sustainer" pick-ups use very much the same mechanism.) The melodies I played were all improvised, but were intended to fit together in some sort of way. What ended up happening was that a certain number of the guitars created a base, and then one or two rode over the top and created a prevalent melody.

Obviously, it's impossible to recreate that exact sound live with only two guitarists. We compensate by using some delays and other effects to generate a vibe similar to the recording's. To recreate the E-Bow section, I use a backwards patch on the Eventide Ultra-Harmonizer, which does well in creating a similar effect. There is about a half-second delay between when I actually play the notes and when the effected signal comes out sounding backwards, so I need to anticipate that small lag time as I'm playing. On the album, the dynamics are extremely subtle, whereas live, the dynamic shifts are more pronounced.

It doesn't bother me that we can't recreate some of our album tracks exactly, because when I go to see a band, I like to be surprised. I might know their record inside out and backwards; that is all the more reason I'd want to hear the song played differently. I like to be moved in a way that the record can't move me. That's why I encourage you to never lock into one specific thought about a song. Be open, and let the song itself show you where to go. ●

GUITAR GEEK U.S.A.

BY BILLY CORGAN

INSPIRATION

Inspiration is a funny thing, because there are times when you are completely at a loss. You feel like you *are not special, that* you have nothing to say, and that everything you play is a bunch of shit, blah, blah, blah. When you hit that point, you have to let go. You can try so hard to reach something that you end up pushing it farther away. At those times when I'm at a loss, I force myself to remember that music is not the only thing that exists in this world. Sometimes, you just have to put the guitar down, instead of throwing it against the wall.

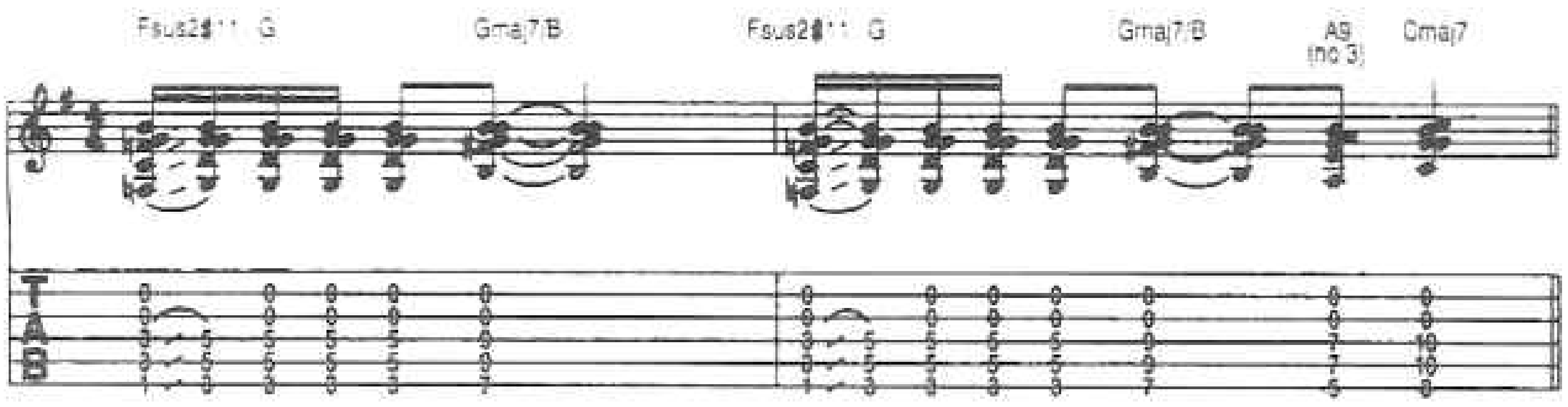
You can sit around and wait for God to intervene, but moments of clarity and understanding—those moments of pure inspiration—are very rare. Most of the time, you have to mine your creativity, you have to search for it. That's where having an awareness of who you are, how you feel, and what you want in this world is completely crucial. If you want to be a pop star, be a pop star. If you'd rather sit in your room and play the guitar all day, that's great, too. There is no right or wrong way to explore and share in the great mystery that is music.

Inspiration can come from any one of many different sources. "Spaceboy," from *Siamese Dream*, began with this basic chordal riff (**FIGURE1**). I was thinking, "Why am I writing a song like this?" The answer was that at that point, I was supposed to be writing *rock* songs for the album: the last thing I needed was another quiet acoustic song. As I continued to mess with the riff, it occurred to me that I was writing about something that had to do with a certain kind of alienation, an "out-of-touch"-ness." I began to think about my brother, and the fact that he and I share a certain identity by virtue of the similar experiences we had growing up. I felt there have been handicaps in my life that reflect the handicaps he has experienced in his. Suddenly, I had stumbled upon feelings and thoughts that moved me, and the song kind of wrote itself.

In and of itself, "Spaceboy" doesn't seem to be anyone's favorite song. Our producer, Butch Vig, didn't think it was an album track, and the band didn't think so, either. But, yet, the spirit of the song—what it meant to me, and what it ended up being about—made it worth putting on the album. This is a good example of where inspiration turned just another song into something that I'm proud of. Of course, if I assessed "Spaceboy" on the criteria of "Was it a hit song?," the answer is no. Did it have a video? No. Do people cite it as their favorite song? No. Do they scream for it at concerts? No. But does it mean something to me? Yes. And would I do it again? Yes.

The things that are obvious are easy to see. The day after I wrote "Today," my manager heard it and said, "It's a hit," and I guess in a way, it was. The success of "Disarm" was no mystery to anyone, either. "Spaceboy" doesn't have the same qualities as those songs: it's different, and that's what I like about it. It grew from a unique kind of inspiration.

FIGURE 1 "Spaceboy" ♩ = 56



So many of us refuse to acknowledge, tolerate or appreciate that there is other music out there than what is hurled at us by MTV and the radio, and that there are other reasons to play music besides trying to make a lot of money. Just because you dislike a certain kind of music doesn't make it bad. There was plenty of music that I thought sucked when I was 14, but, by the time I was 19, I loved it.

I've learned as much about music from things that don't appeal to me as I have from things that do. I'll ask myself, "What is it that everybody likes about this music?" For example, I used to hate jazz; I thought it was a bunch of sophomoric people wanking off, just to show how well they could play their instruments. For the most part, I was wrong about that. I always hated country music, too; I thought it was about beating your wife and drinking too much. Sometimes it is about that, but not usually. I realized that there was a whole history of country music that was amazingly rich, and rock and roll was in part born out of that. There's an entire history of classical music, blues, soul and r&b to be studied and all kinds of other things that are incredibly vibrant and powerful.

Often, I'll turn to music that is very removed from what I'm trying to do as a source of inspiration. I've been blown away by the power of [*Mississippi Delta bluesman*] Son House's music. He was someone that had been forgotten about; when he re-emerged in the Sixties, he hadn't played for 20 years, but he still was able to record albums of incredible power, beauty and dignity. Unfortunately, most people have never even heard of him.

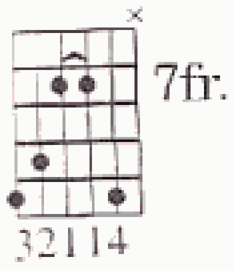
Reading interviews with musicians that I respect has also been very valuable. Finding out what has influenced and inspired them has, in turn, inspired me to go back to those same sources. When Stevie Ray Vaughan first came out, he was quickly painted as a Hendrix clone. But, if you listen to Stevie Ray play, you can tell that he not only listened to Hendrix, he listened to the same things that inspired Hendrix, such as Muddy Waters, Howlin' Wolf and Albert King. And, within the fairly limited context of 12-bar blues, Stevie had his own personality—and he kicked ass.

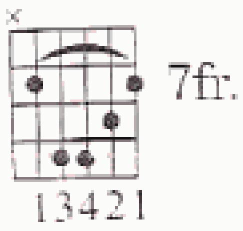
Neil Young is someone who has never done what he "should" have done—he's always gone in the opposite direction. He's a great example of someone who has followed his muse, and chased it in a big circle. It took him 20 years to come back around to where he started, but when he did, he had new things to say, most likely as the result of his explorations. The fearlessness and adventurousness he has shown throughout his career has always been very inspirational to me.

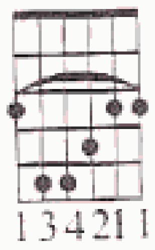
Remember, when inspiration is not there, don't be afraid to try *anything*. Sometimes, I'll try tuning the guitar ten different ways just to see what happens. The worst thing that can happen is that you get nothing out of it, and you end up in the exact same place as you started. Be open to anything. Divine inspiration is a tiny part of trying to be a musician and only one out of a billion is a Beethoven. If you are passionate about it, though, you will uncover the talent that is inside you. But you have to work at it. You have to search. The easy thing to do is to say, "What is everyone else doing?," and then do the same thing. We've all been guilty of that. But, ultimately, it's all for naught if you are not willing to throw yourself out into the unknown and be yourself. ●

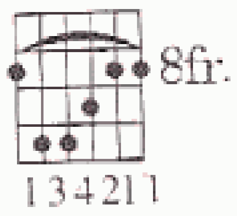
MELLON COLLIE AND THE INFINITE SADNESS

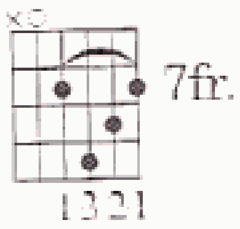
The piano part has been arranged for solo guitar. The following chord frames show the basic chord shapes used in the guitar arrangement and can also be used to strum along with the piano.

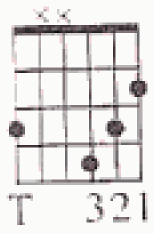
D


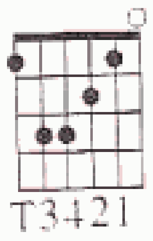
Em


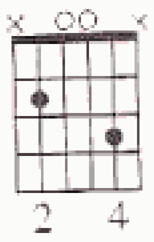
G


C


A9


Gmaj7


Fmaj7


G/B


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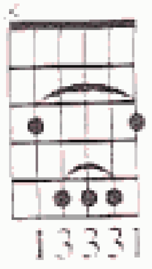
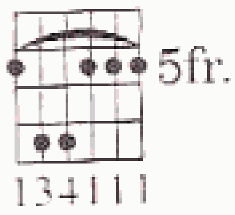
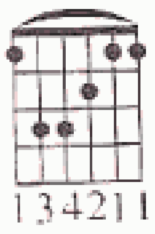


Am


F


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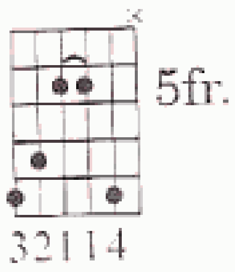

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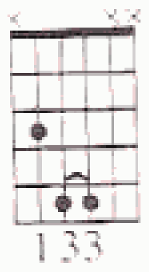

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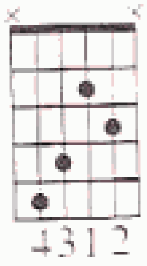
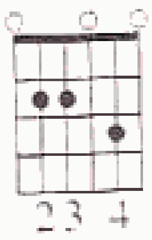


Em7


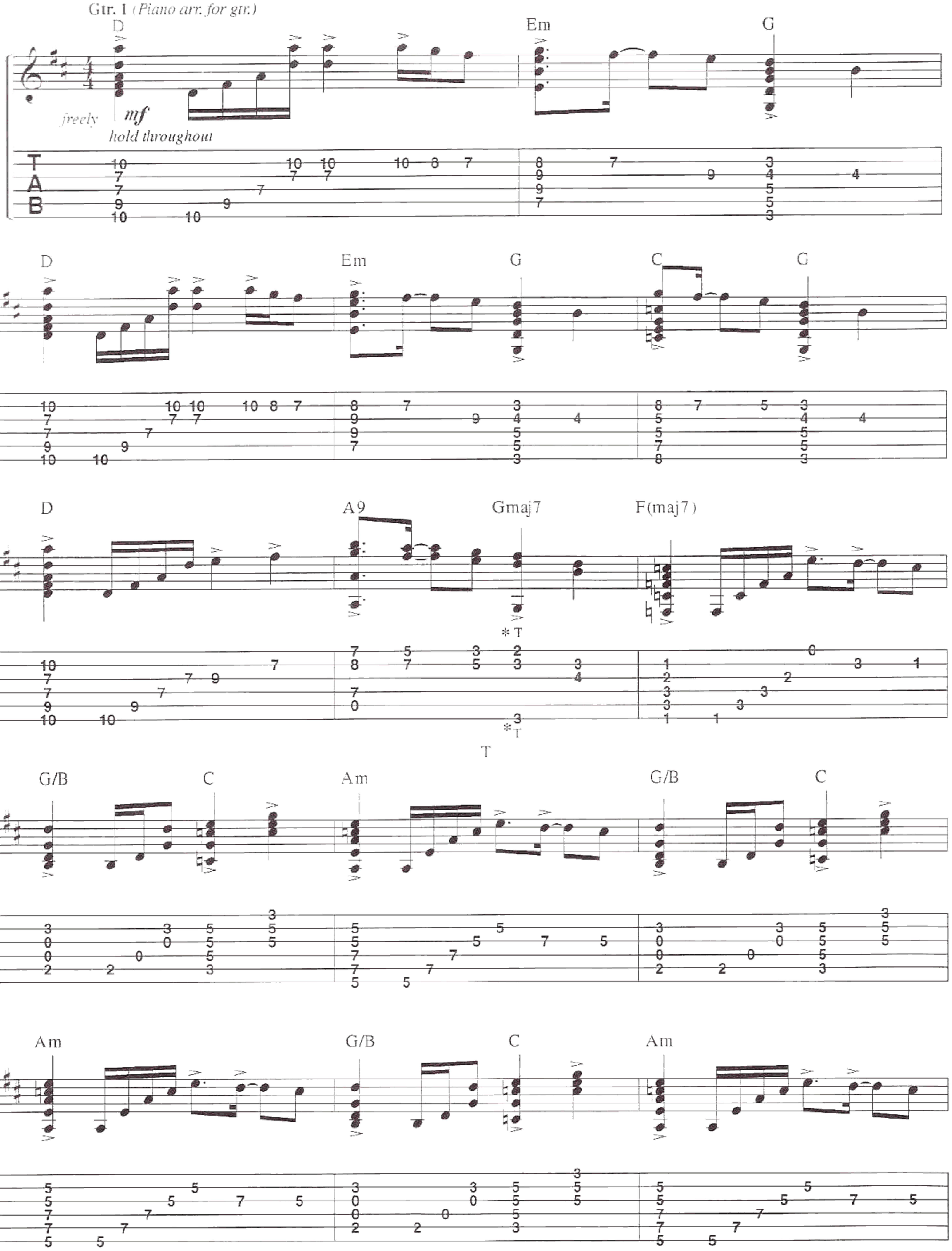
MELLON COLLIE AND THE INFINITE SADNESS

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Words and Music by
BILLY CORGAN

Moderately slow ♩ = ca. 69

Gtr. 1 (*Piano arr. for gtr.*)


D
Em
G
freely
mf
hold throughout
T
A
B
D
Em
G
C
G
D
A9
Gmaj7
F(maj7)
* T
*T
T
G/B
C
Am
G/B
C
Am
G/B
C
Am

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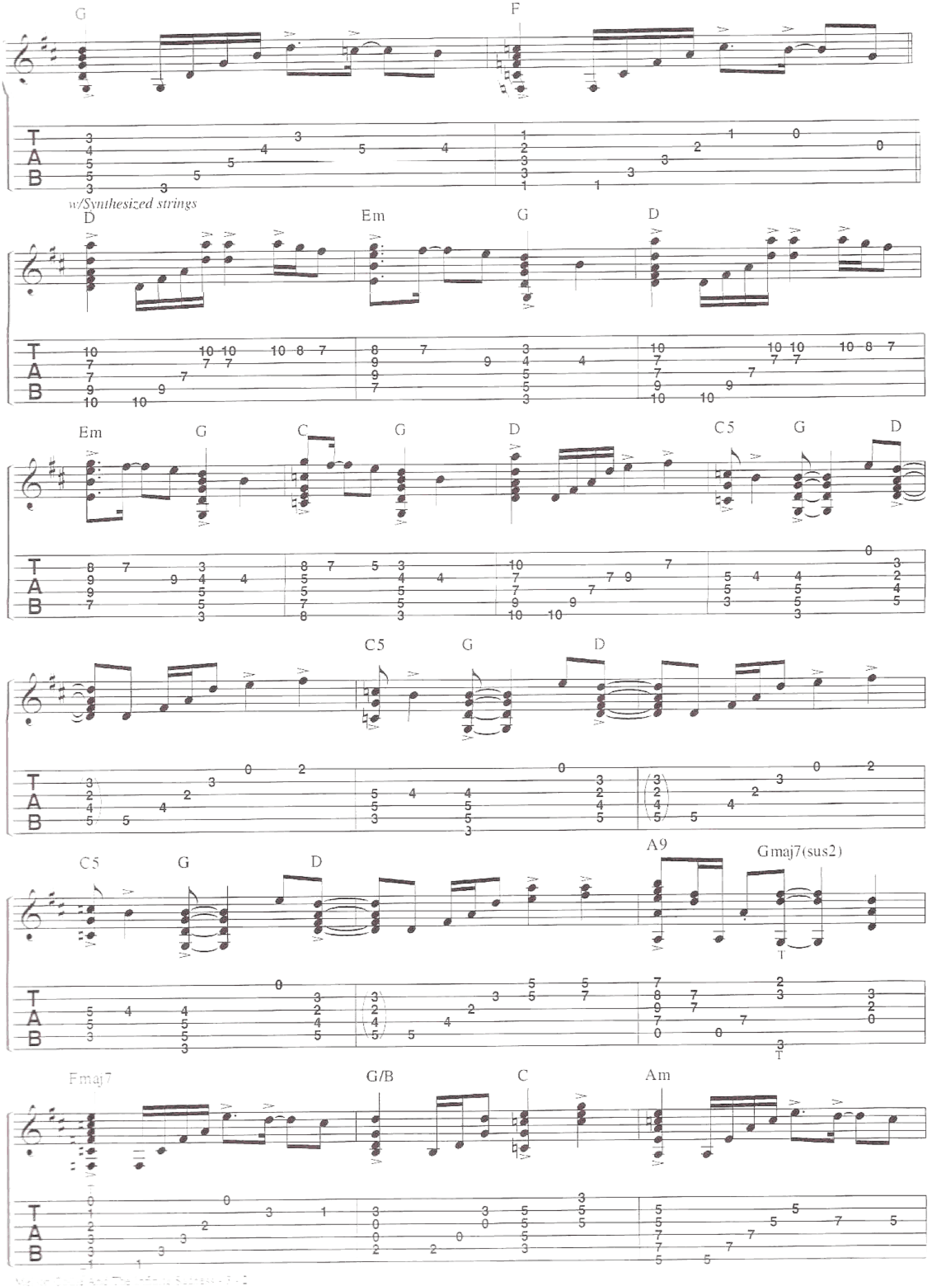
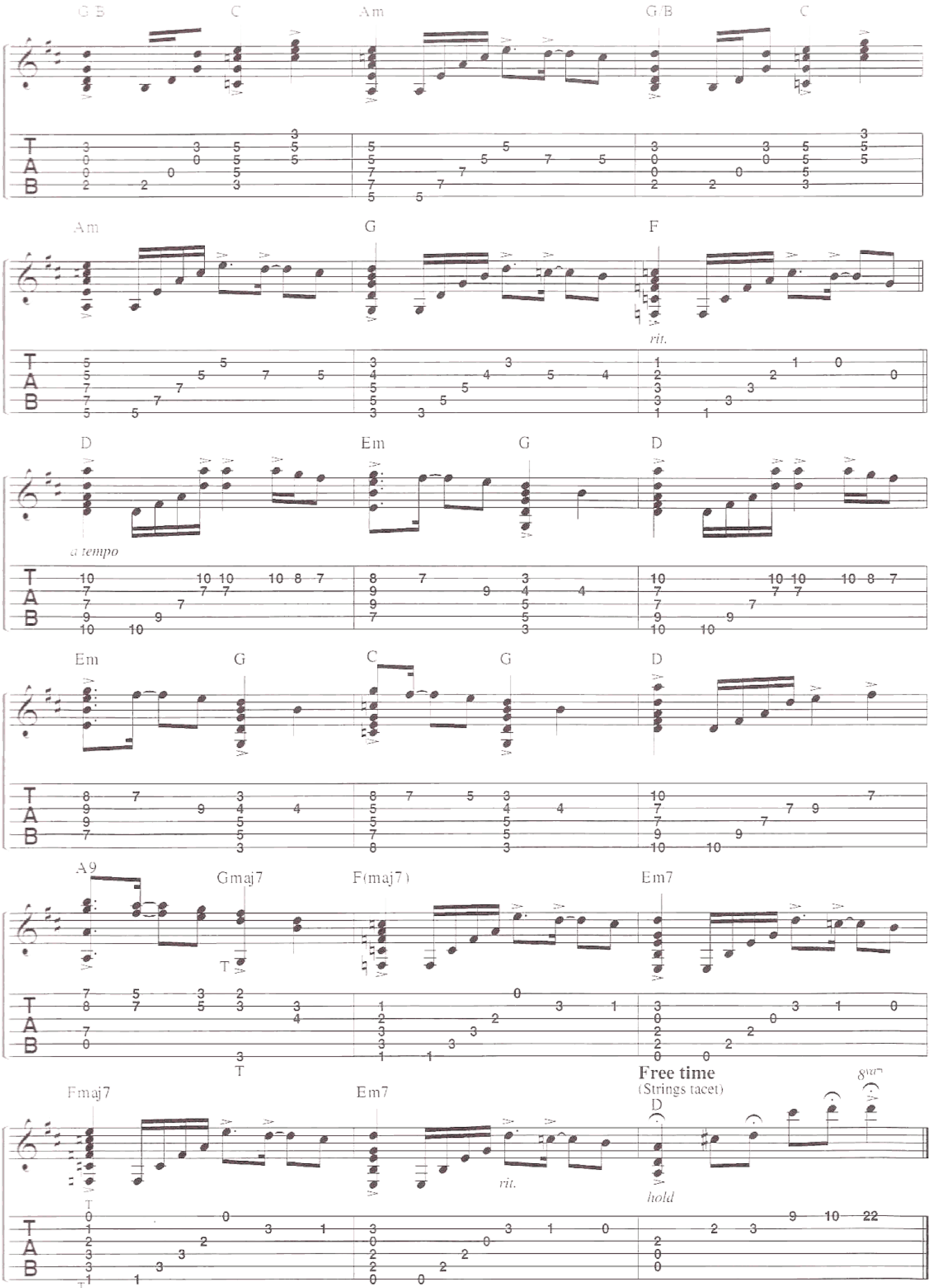
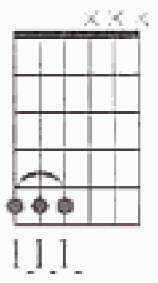

G
F
w/Synthesized strings
D
Em
G
D
Em
G
C
G
D
C5
G
D
C5
G
D
C5
G
D
A9
Gmaj7(sus2)
T
Fmaj7
G/B
C
Am


G/B
C
Am
G/B
C
Am
G
F
rit.
D
a tempo
Em
G
D
Em
G
C
G
D
A9
Gmaj7
T
F(maj7)
Em7
Fmaj7
Em7
rit.
Free time
(Strings tacet)
D
hold
8va
TAB

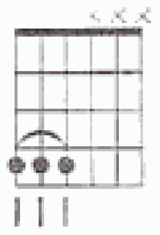
JELLYBELLY

The guitars in this song are tuned to "dropped D"– the ⑥ string is tuned down a whole-step to "D". With this tuning, the basic three note power chord on the bottom three strings can be played with one finger (see the chord frames below), making faster power chord riffs like the intro figure easy to play. To match the recording, tune whole guitar down one half-step.

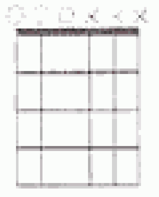
G5



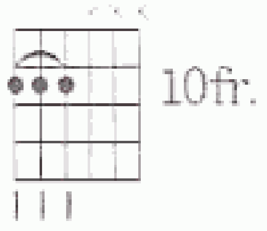
F♯5



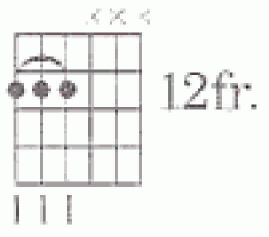
D5



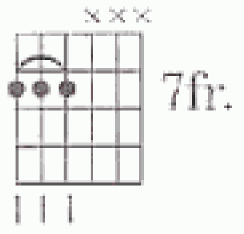
C5



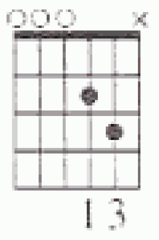
D5



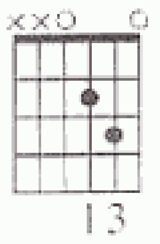
A5



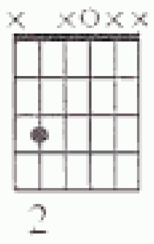
D5



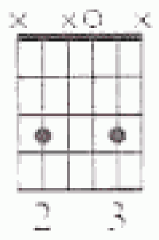
D(9)



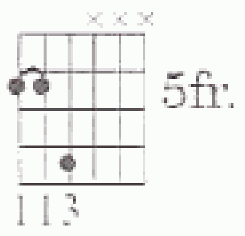
C5



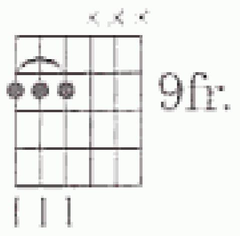
C(9)



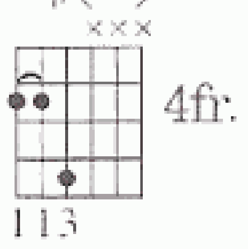
G(9)



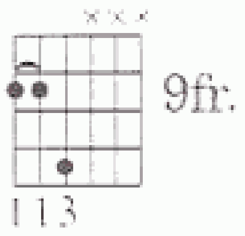
B5



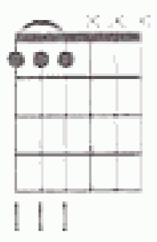
F♯(9)



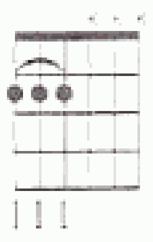
B(9)



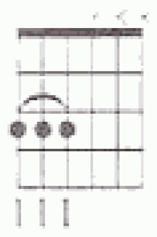
D♯5



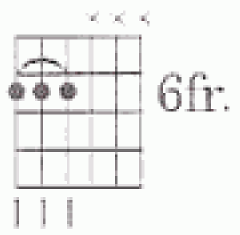
E5



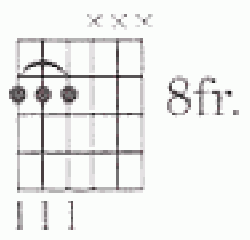
F5



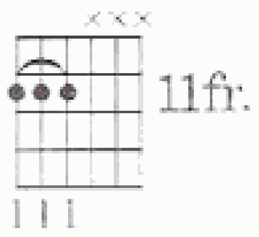
G♯5



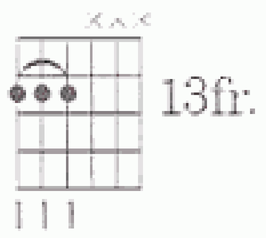
A♯5



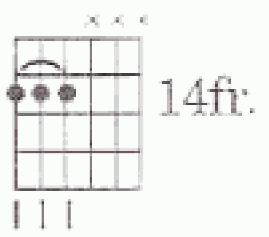
C♯5



D♯5



E5

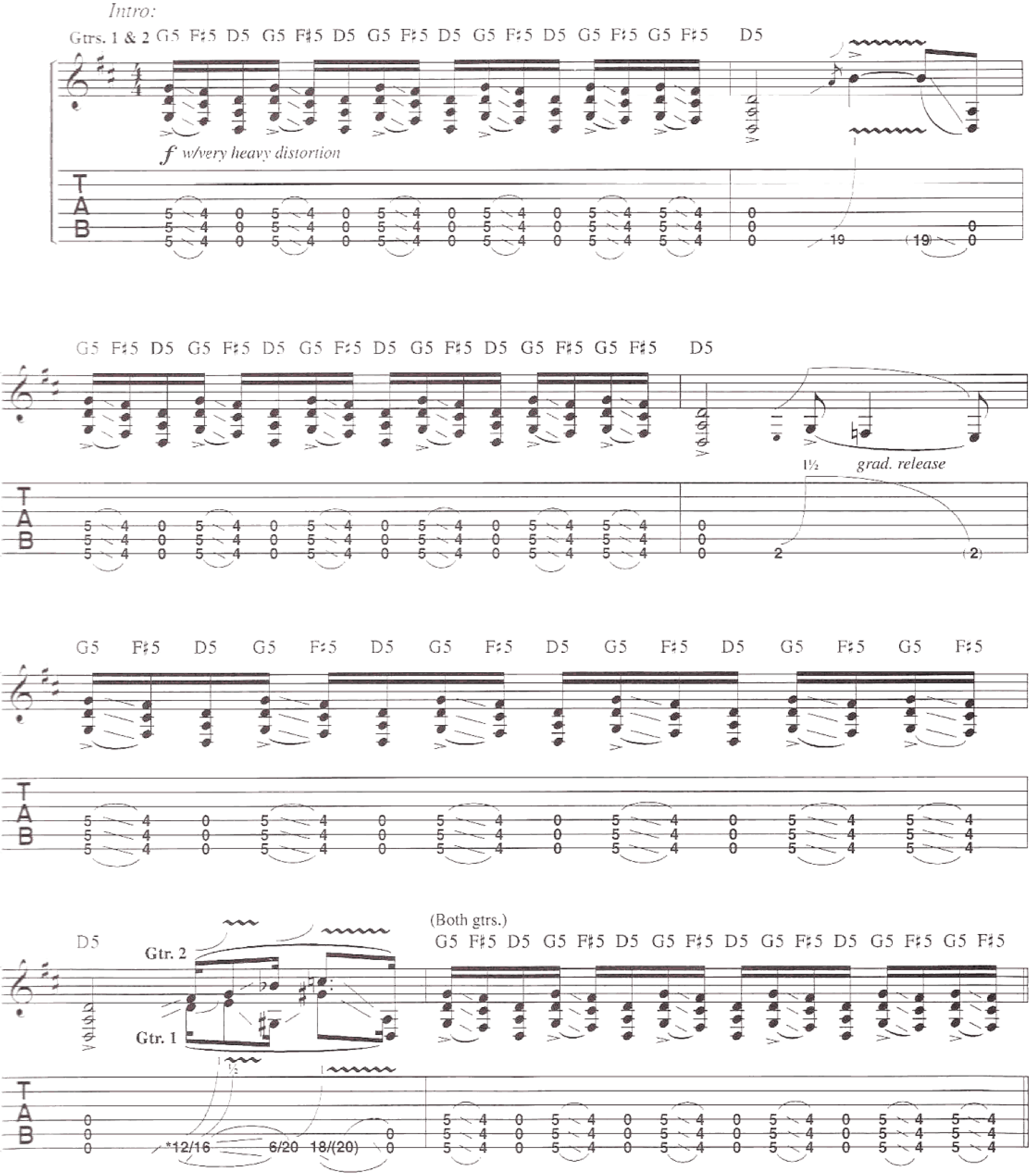


JELLYBELLY

Tune down 1/2 step
"Dropped D" tuning
⑥ = D♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Words and Music by
BILLY CORGAN

Moderate rock ♩ = 116


Intro:
Gtrs. 1 & 2
G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 G5 F♯5
D5
f w/very heavy distortion
1½
grad. release
Gtr. 2
Gtr. 1
(Both gtrs.)
T
A
B

*Gtr. 1 tabbed on left. Gtr. 2 tabbed on right.

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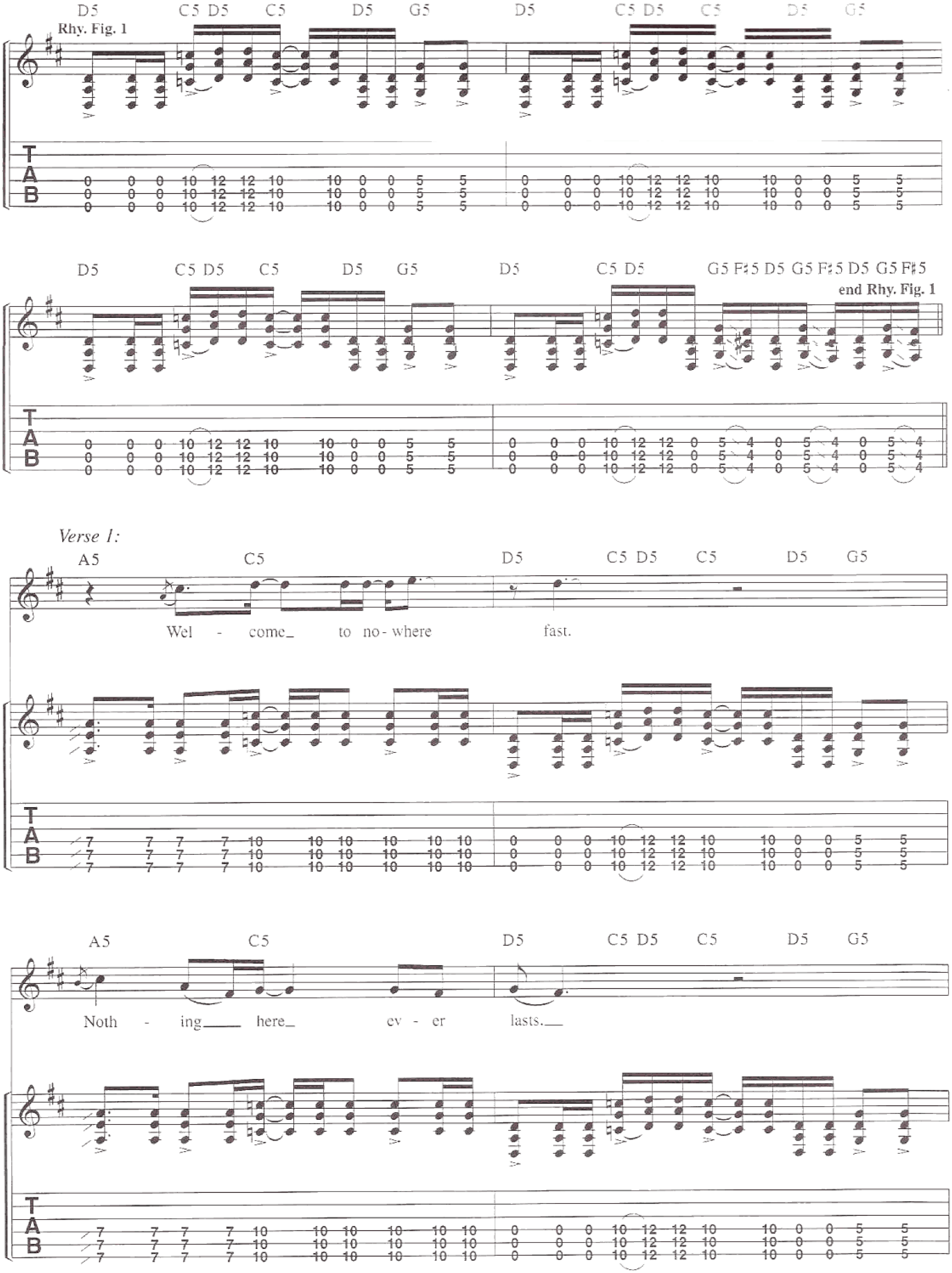
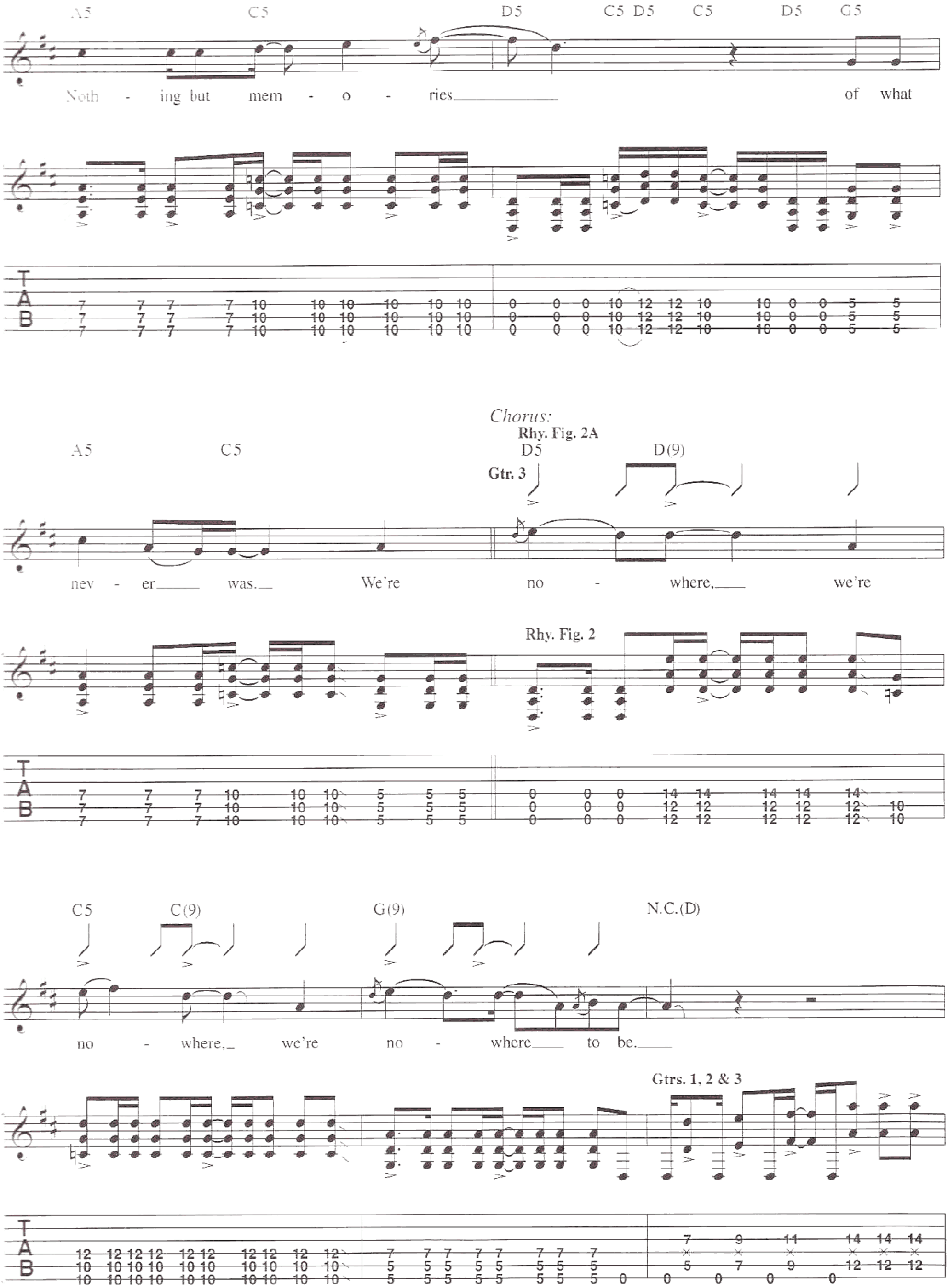
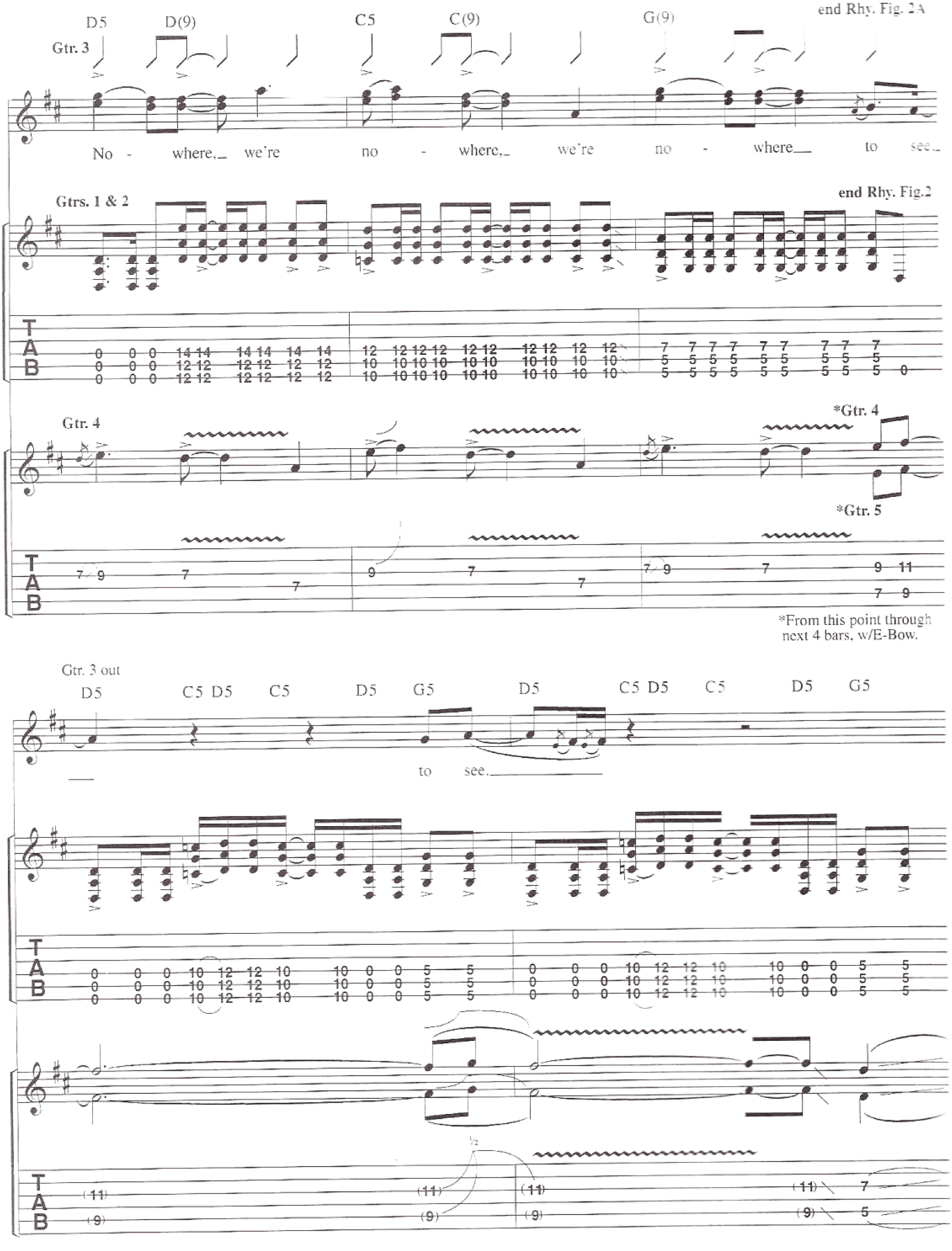
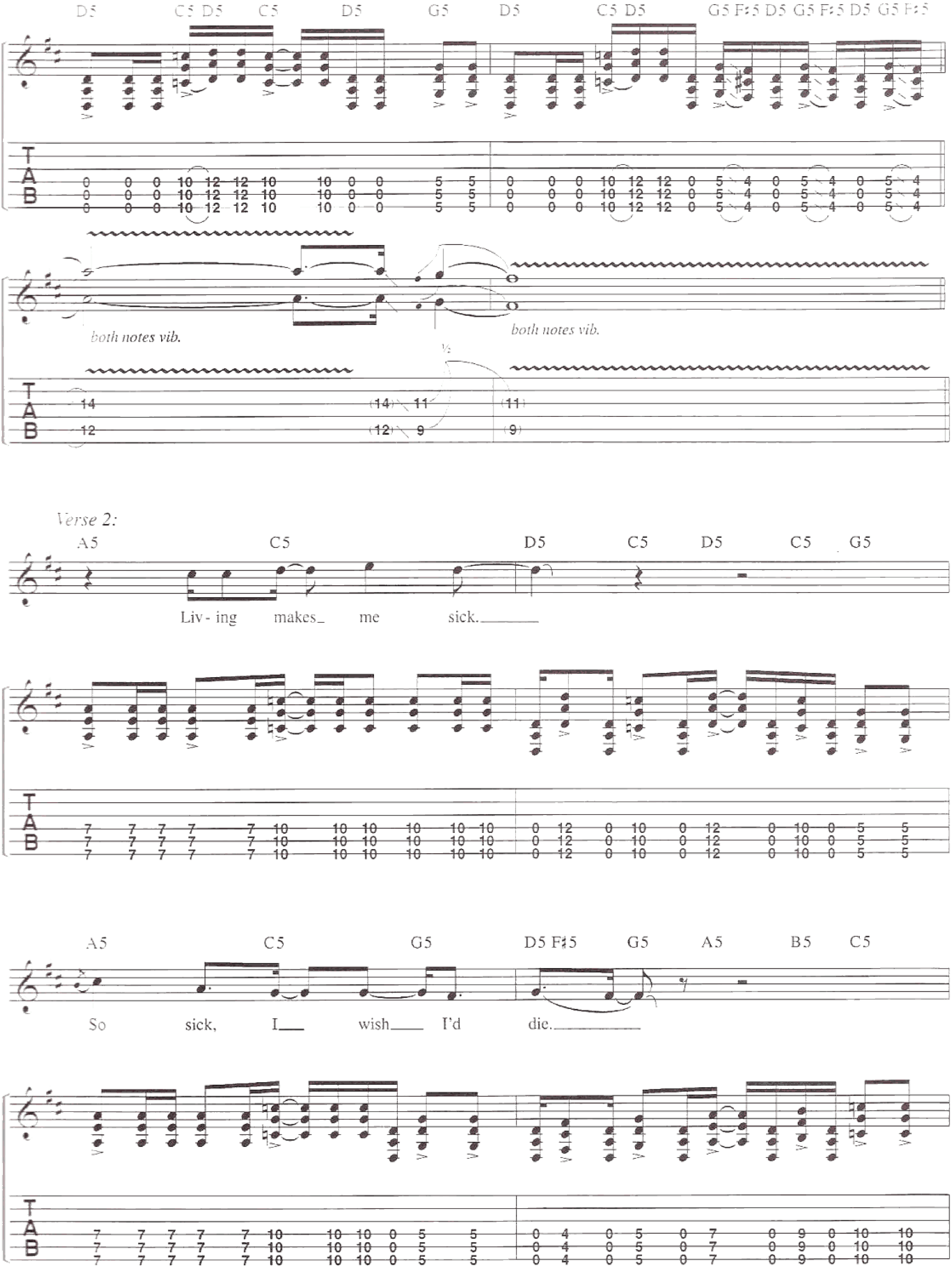
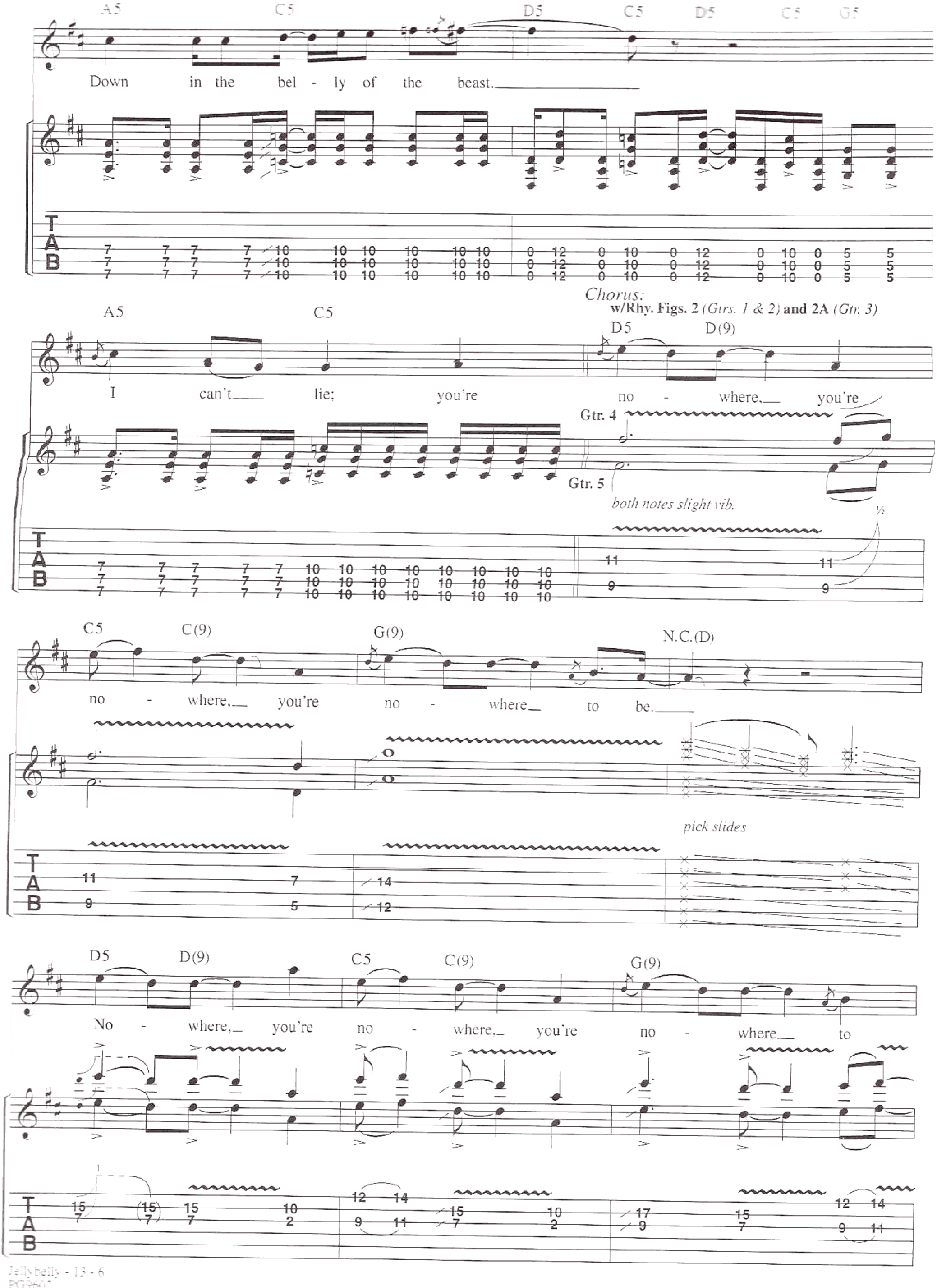

D5 C5 D5 C5 D5 G5 D5 C5 D5 C5 D5 G5
Rhy. Fig. 1
D5 C5 D5 C5 D5 G5 D5 C5 D5 G5 F♯5 D5 G5 F♯5 D5 G5 F♯5
end Rhy. Fig. 1
Verse 1:
A5 C5 D5 C5 D5 C5 D5 G5
Wel - come_ to no - where fast.
A5 C5 D5 C5 D5 C5 D5 G5
Noth - ing___ here_ ev - er lasts.__
T
A
B

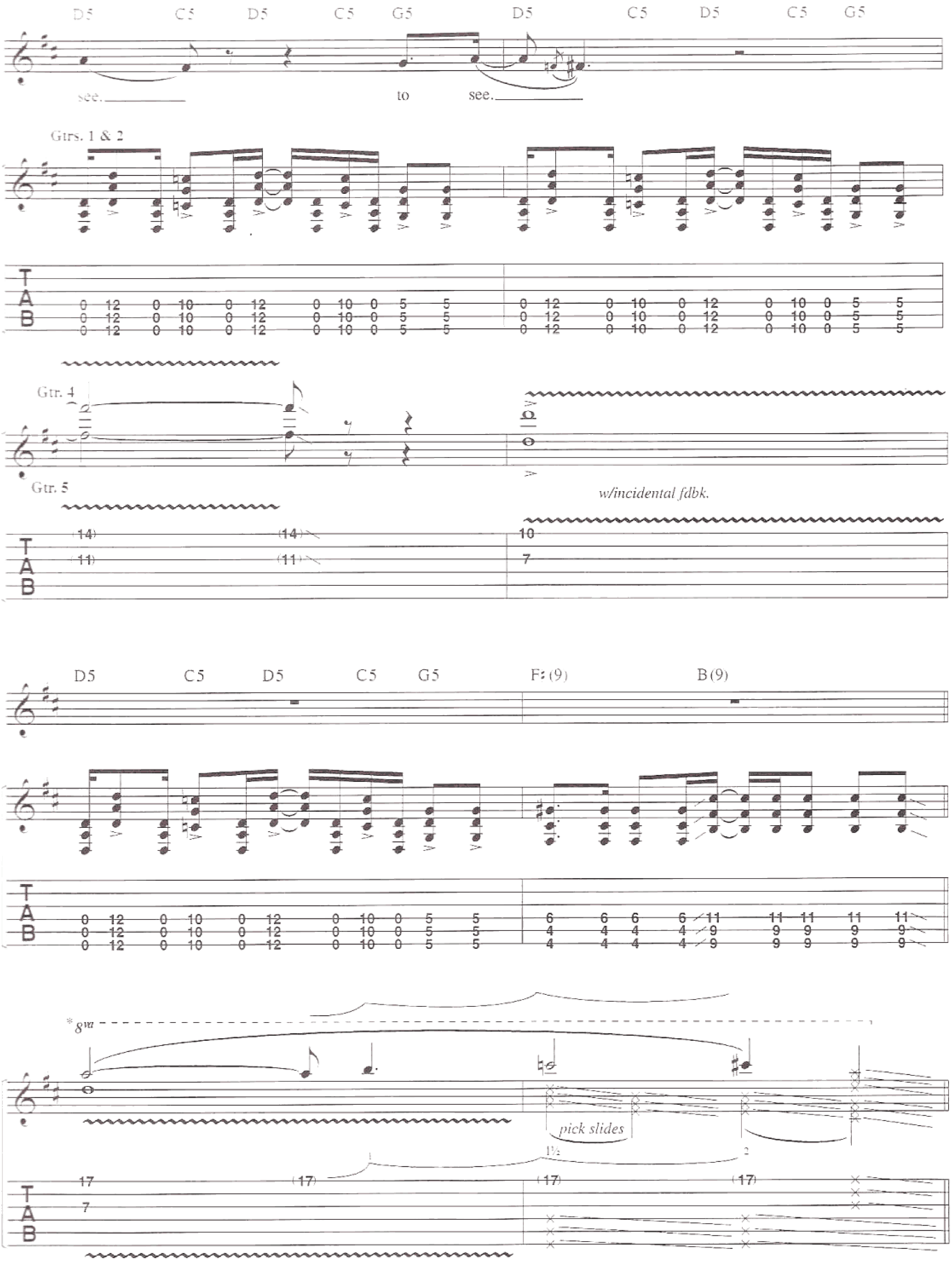

A5
C5
D5
C5 D5
C5
D5
G5
Noth - ing but mem - o - ries
of what
A5
C5
Chorus:
Rhy. Fig. 2A
D5
D(9)
Gtr. 3
nev - er was.
We're
no - where,
we're
Rhy. Fig. 2
C5
C(9)
G(9)
N.C.(D)
no - where,
we're
no - where to be.
Gtrs. 1, 2 & 3
T
A
B


D5
D(9)
C5
C(9)
G(9)
end Rhy. Fig. 2A
Gtr. 3
No - where, we're no - where, we're no - where to see
Gtrs. 1 & 2
end Rhy. Fig.2
T
A
B
Gtr. 4
*Gtr. 4
*Gtr. 5
Gtr. 3 out
D5
C5 D5
C5
D5
G5
D5
C5 D5
C5
D5
G5
to see.
½

*From this point through next 4 bars, w/E-Bow.


D5 C5 D5 C5 D5 G5 D5 C5 D5 G5 F♯5 D5 G5 F♯5 D5 G5 F♯5
both notes vib.
both notes vib.
½
Verse 2:
A5 C5 D5 C5 D5 C5 G5
Liv - ing makes_ me sick.
A5 C5 G5 D5 F♯5 G5 A5 B5 C5
So sick, I wish I'd die.
T
A
B

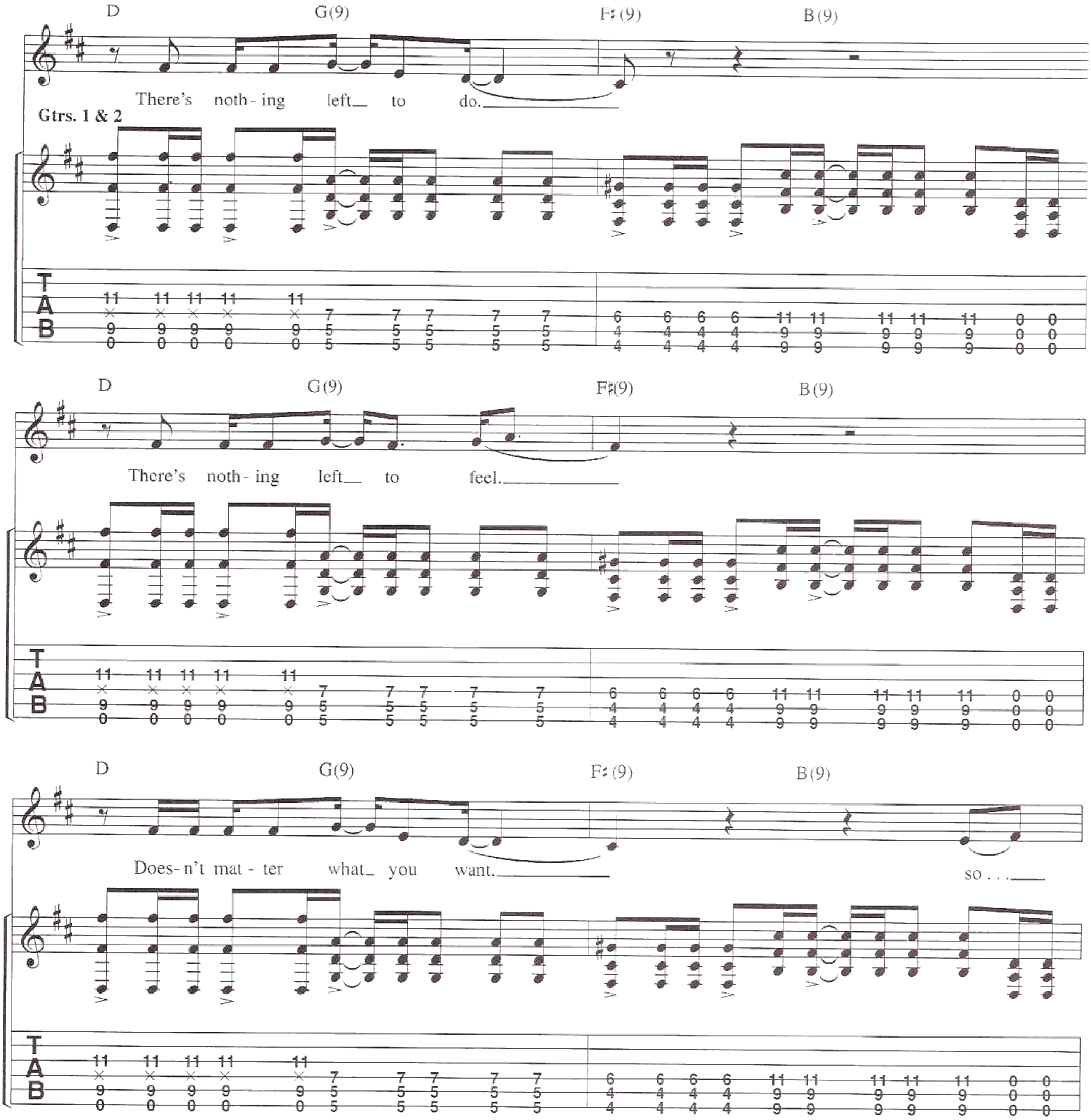

A5
C5
D5
C5
D5
C5
G5
Down in the bel - ly of the beast.
A5
C5
I can't lie; you're
Chorus:
w/Rhy. Figs. 2 (Gtrs. 1 & 2) and 2A (Gtr. 3)
D5
D(9)
no - where, you're
Gtr. 4
Gtr. 5
both notes slight vib.
½
C5
C(9)
G(9)
N.C.(D)
no - where, you're no - where to be.
pick slides
D5
D(9)
C5
C(9)
G(9)
No - where, you're no - where, you're no - where to
T
A
B


D5
C5
D5
C5
G5
D5
C5
D5
C5
G5
see.
to
see.
Gtrs. 1 & 2
Gtr. 4
Gtr. 5
w/incidental fdbk.
D5
C5
D5
C5
G5
F♯(9)
B(9)
*8va
pick slides
1
1½
2

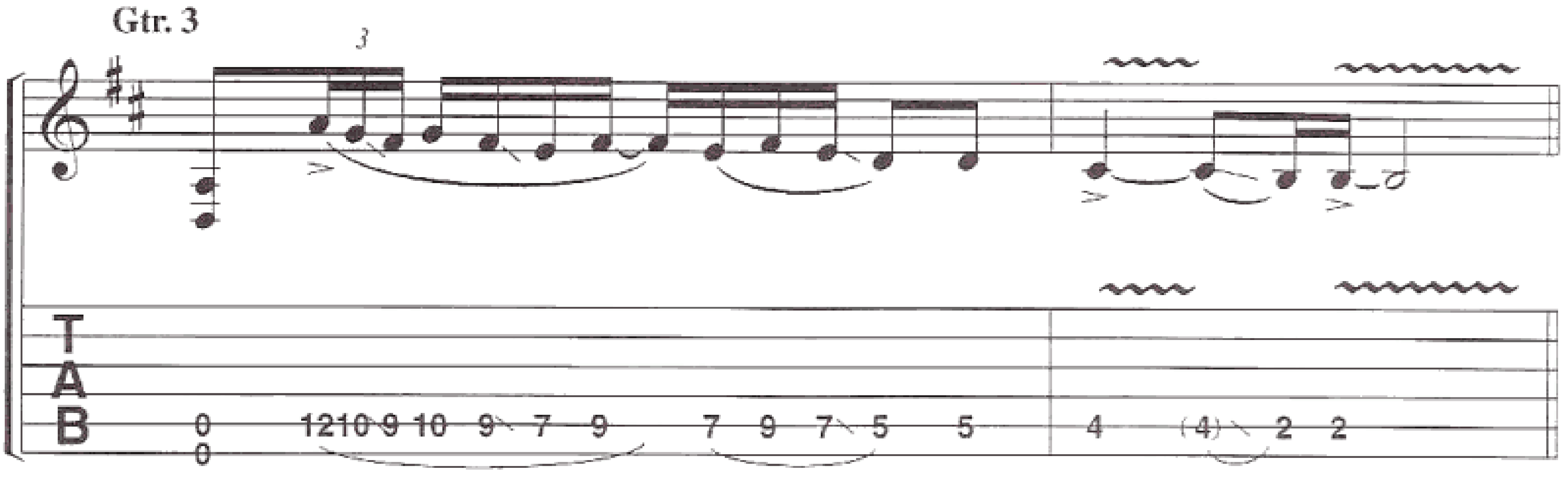
*Gtr. 4 (higher note) only.

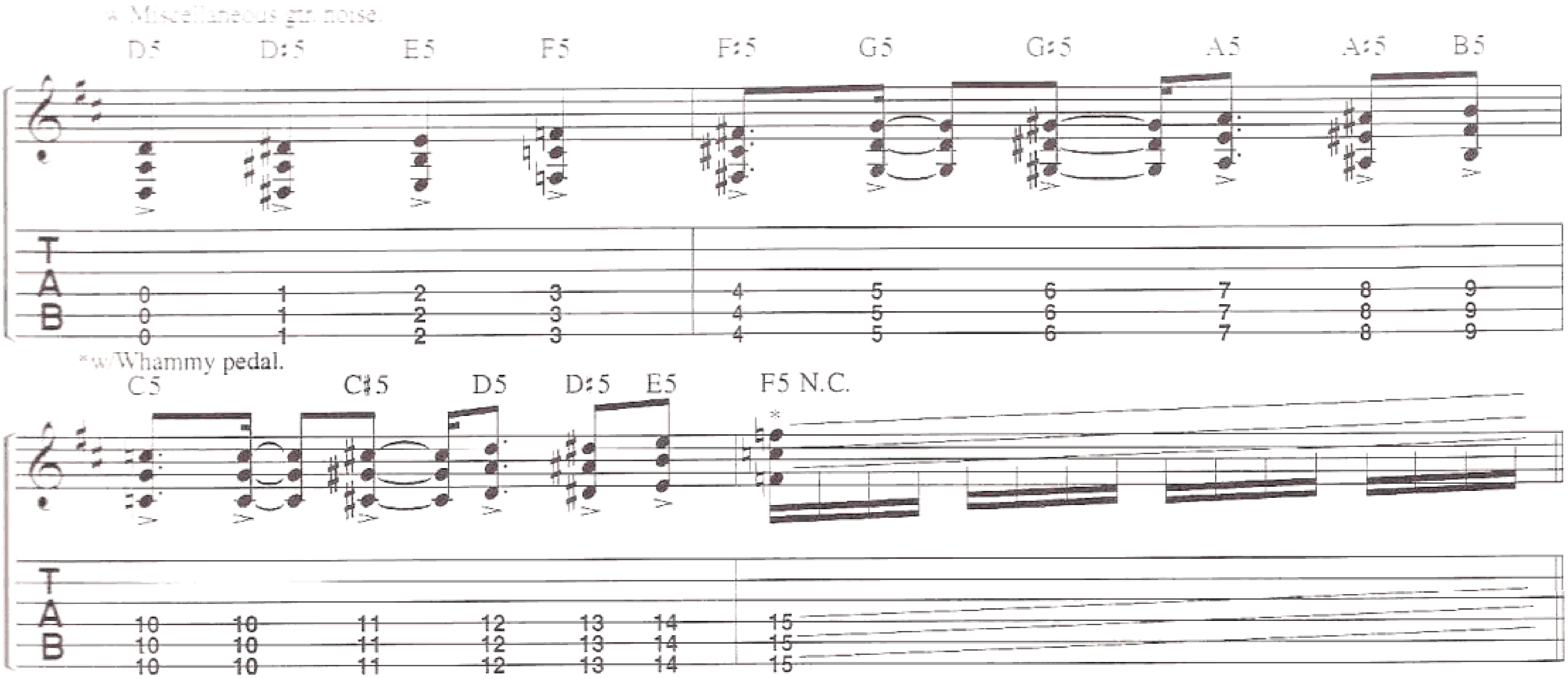
Bridge 1:

w/Fill 1 *(Gtr. 3) 3 times*


D
G(9)
F♯(9)
B(9)
There's noth-ing left__ to do.
Gtrs. 1 & 2
There's noth-ing left__ to feel.
Does-n't mat-ter what_ you want.
so . . .
T
A
B

Fill 1

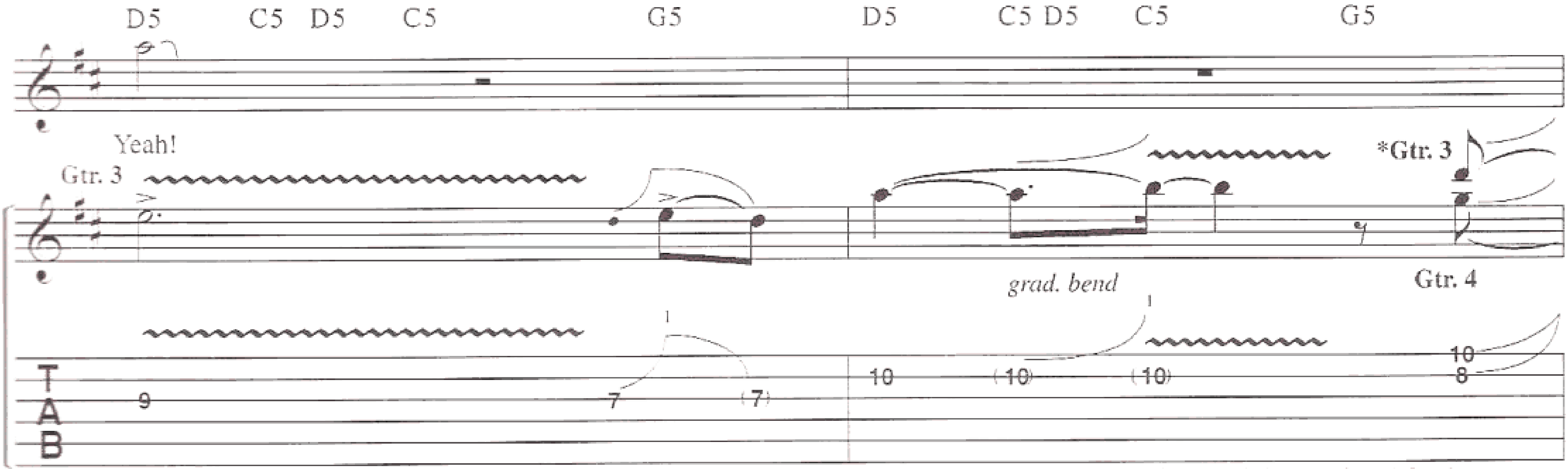



* Miscellaneous gtr. noise.
D5 D♯5 E5 F5 F♯5 G5 G♯5 A5 A♯5 B5
TAB
*w/Whammy pedal.
C5 C♯5 D5 D♯5 E5 F5 N.C.
TAB

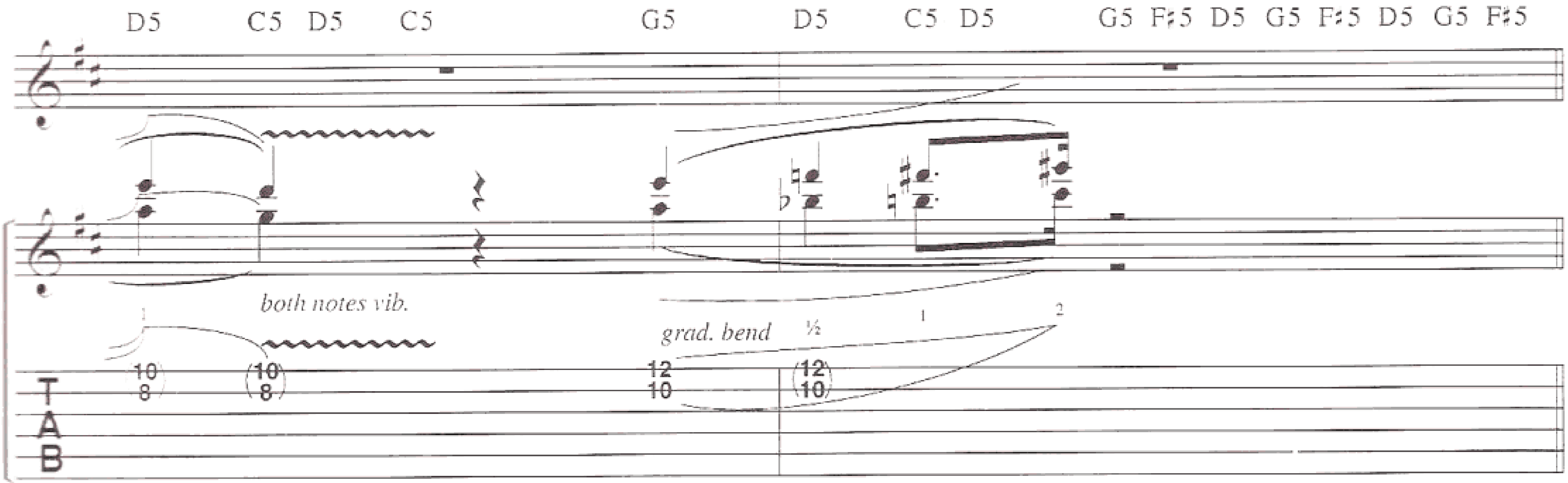
*Slide up steadily while strumming 16ths.

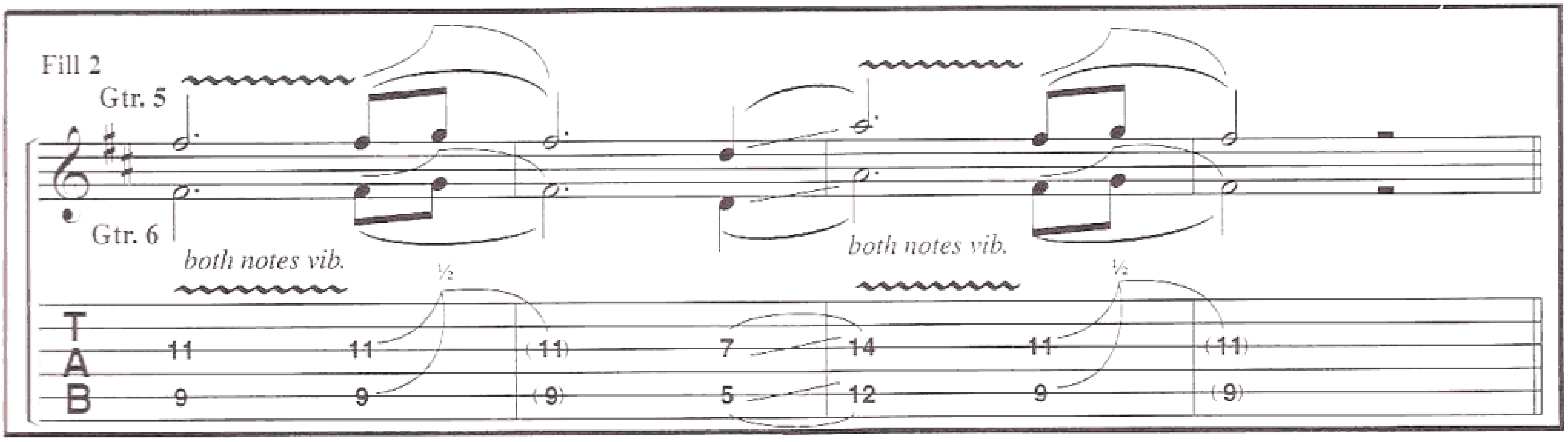
Guitar Solo:

w/Rhy. Fig.1 *(Gtrs. 1 & 2)* **and Fill 2** *(Gtr. 3)*

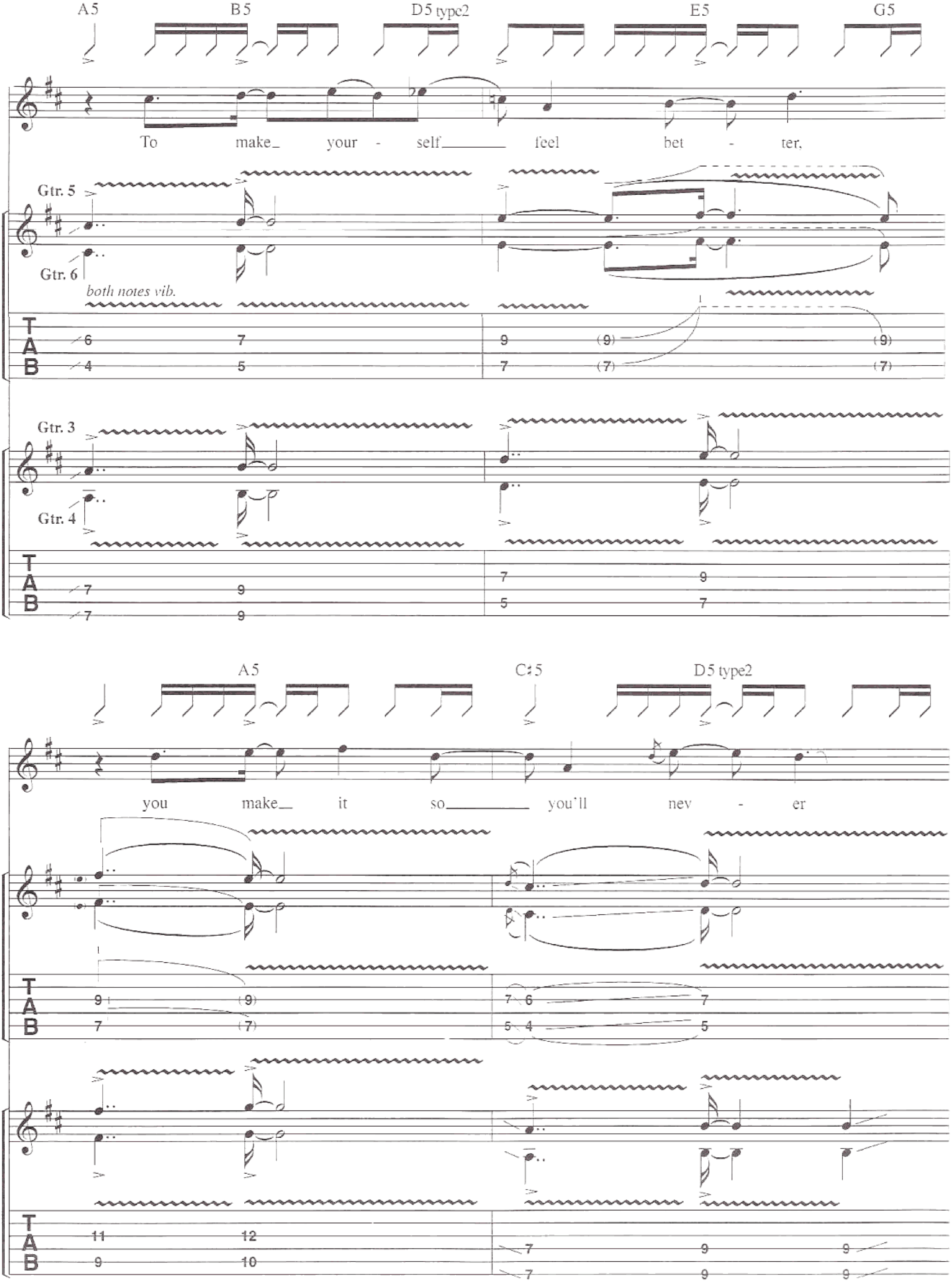

D5 C5 D5 C5 G5 D5 C5 D5 C5 G5
Yeah!
Gtr. 3
grad. bend
*Gtr. 3
Gtr. 4
TAB

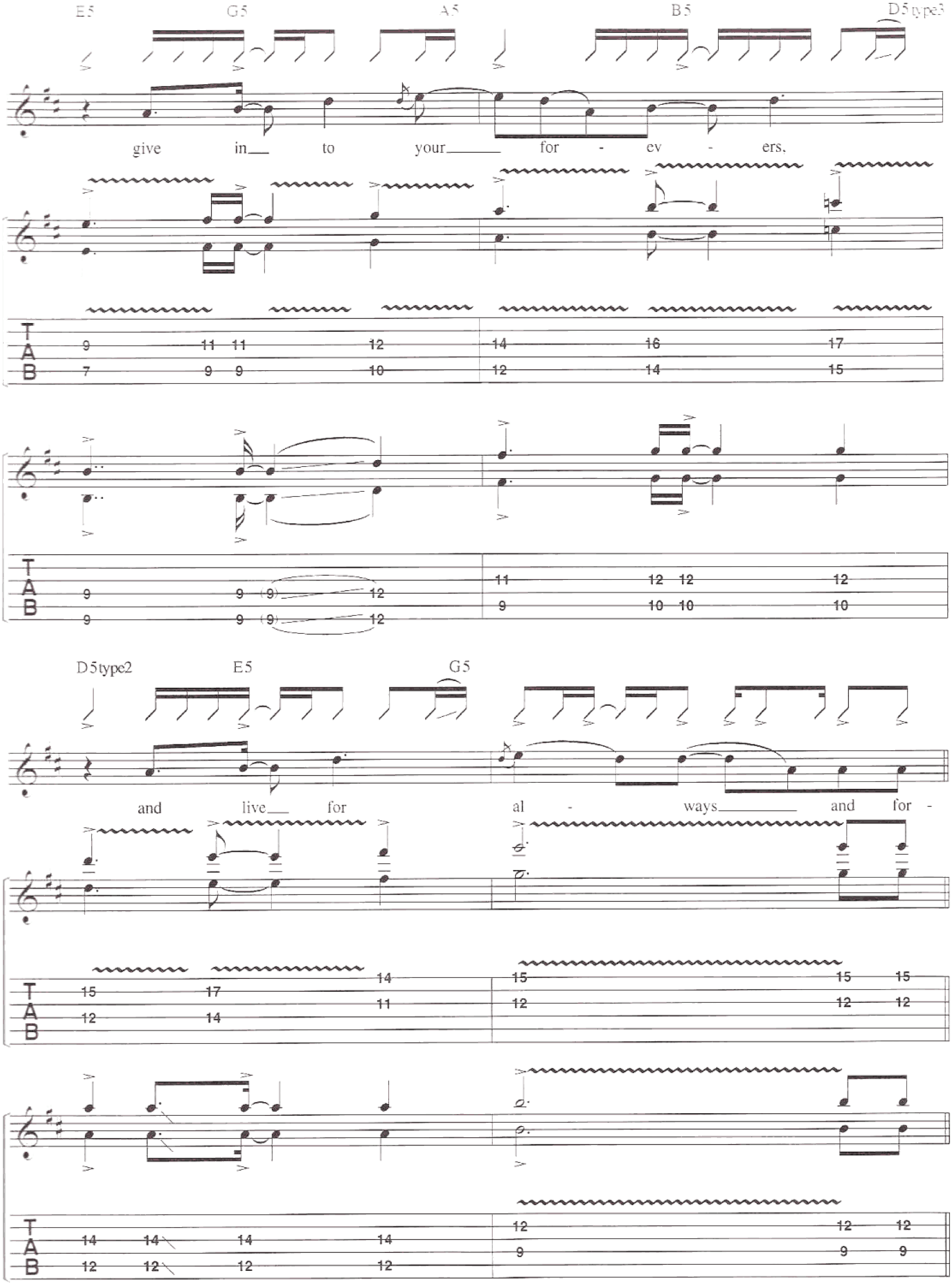
*This part can also be played w/a harmonizer (play lower notes [Gtr. 4] w/harmonizer set to double notes a fifth higher).


D5 C5 D5 C5 G5 D5 C5 D5 G5 F♯5 D5 G5 F♯5 D5 G5 F♯5
both notes vib.
grad. bend
TAB


Fill 2
Gtr. 5
Gtr. 6
both notes vib.
both notes vib.
TAB

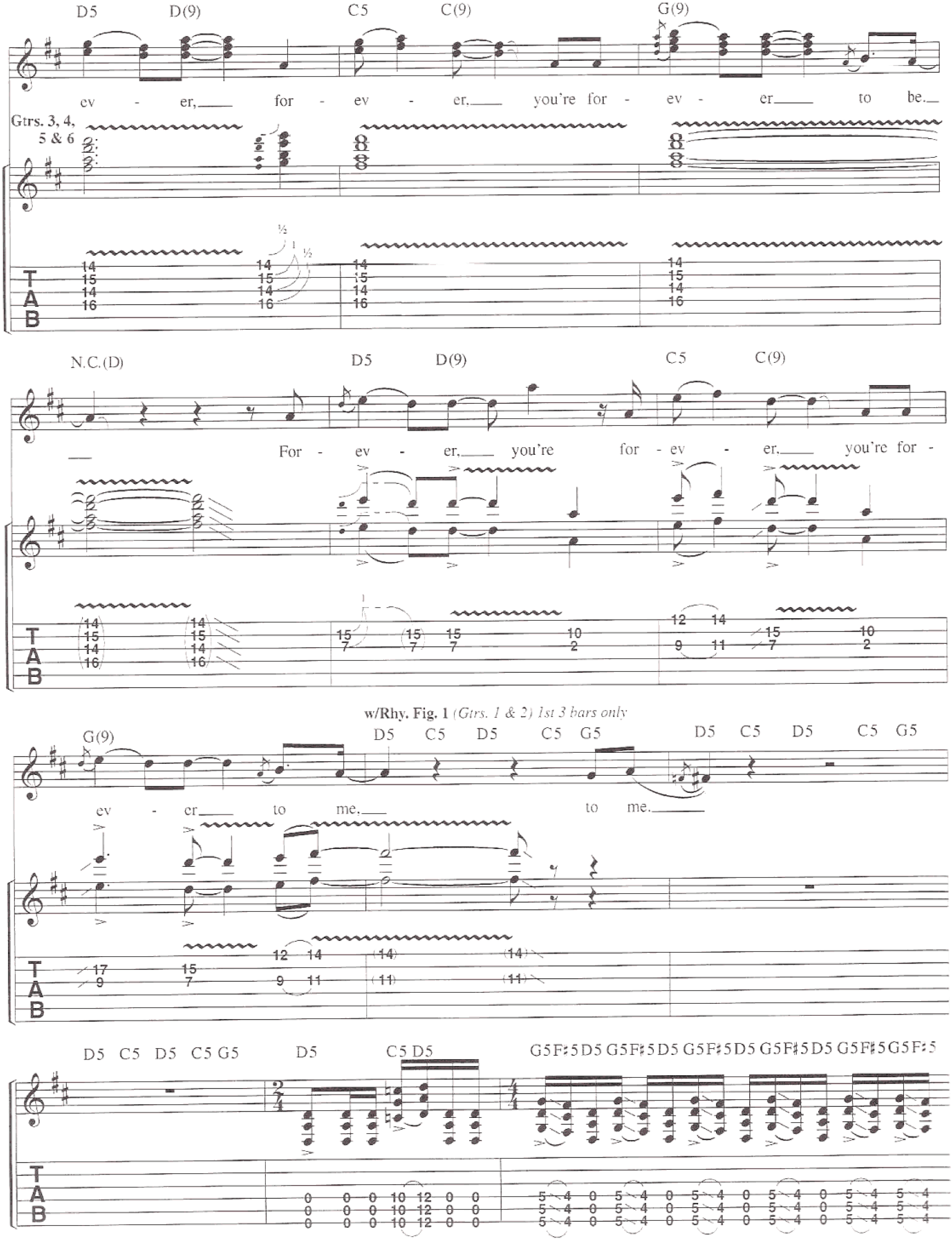
Bridge 2:

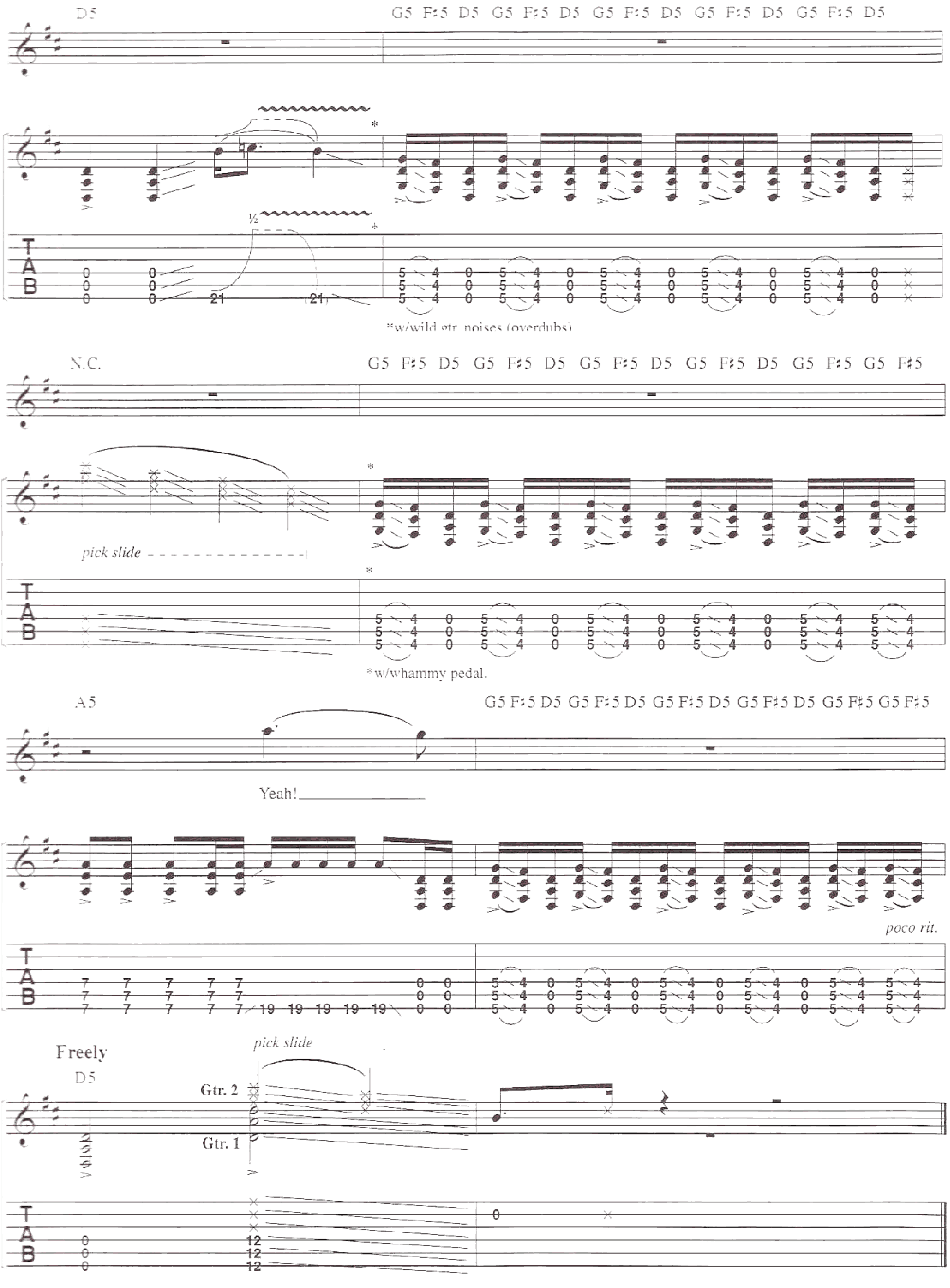

A5
B5
D5 type2
E5
G5
To make_ your - self___ feel bet - ter,
Gtr. 5
Gtr. 6
both notes vib.
Gtr. 3
Gtr. 4
TAB
A5
C♯5
D5 type2
you make_ it so___ you'll nev - er


E5
G5
A5
B5
D5type3
give in to your for - ev - ers,
D5type2
E5
G5
and live for al - ways and for -
T
A
B

Chorus:

w/Rhy. Figs. 2 *(Gtrs. 1 & 2)* **and 2A** *(Gtr. 3)*
w/Fill 2 *(Gtr. 5)*


D5 D(9) C5 C(9) G(9)
ev - er, for - ev - er, you're for - ev - er to be.
Gtrs. 3, 4, 5 & 6
½ 1 ½
N.C.(D) D5 D(9) C5 C(9)
For - ev - er, you're for - ev - er. you're for -
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 1st 3 bars only
G(9) D5 C5 D5 C5 G5 D5 C5 D5 C5 G5
ev - er to me, to me.
D5 C5 D5 C5 G5 D5 C5 D5 G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 G5 F♯5
T
A
B

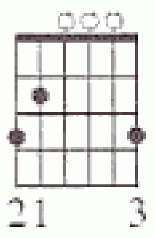

D5
G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 D5
½
N.C.
G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 G5 F♯5
pick slide
A5
G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 D5 G5 F♯5 G5 F♯5
Yeah!
poco rit.
Freely
D5
pick slide
Gtr. 2
Gtr. 1

*w/wild gtr. noises (overdubs)

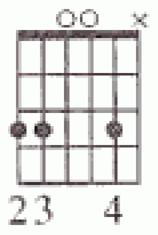
*w/whammy pedal.

TONIGHT, TONIGHT

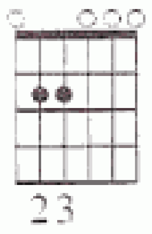
G



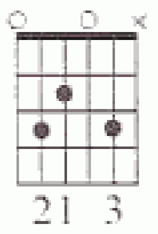
Gsus



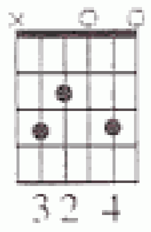
Em



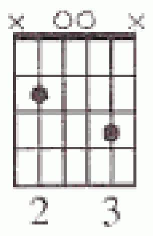
Em(♭6)



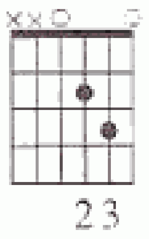
C(9)



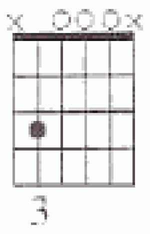
G/B



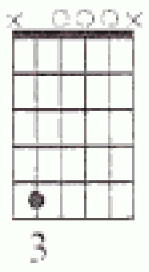
Dsus2



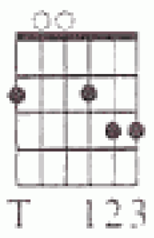
G/C



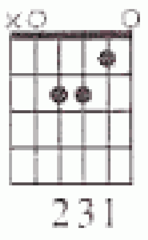
G/D



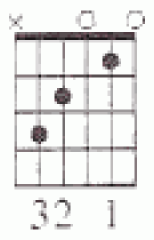
Dsus/F♯



Am



C

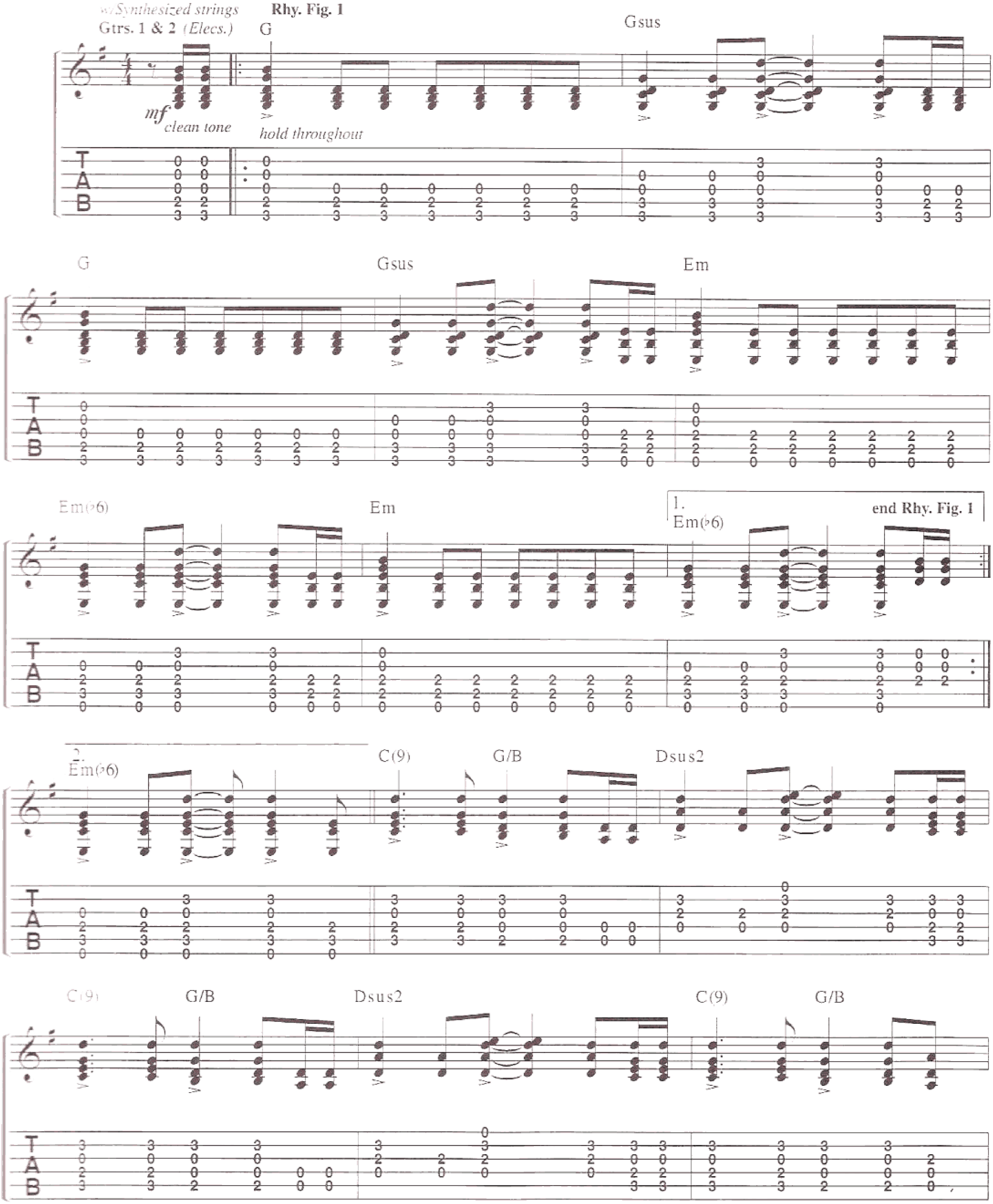


Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

TONIGHT, TONIGHT

Words and Music by
BILLY CORGAN

Moderately up tempo rock ♩ = 152
Intro:


w/Synthesized strings
Gtrs. 1 & 2 (Elecs.)
Rhy. Fig. 1
G
Gsus
mf
clean tone
hold throughout
T
A
B
G
Gsus
Em
Em(♭6)
Em
1.
Em(♭6)
end Rhy. Fig. 1
2.
Em(♭6)
C(9)
G/B
Dsus2
C(9)
G/B
Dsus2
C(9)
G/B

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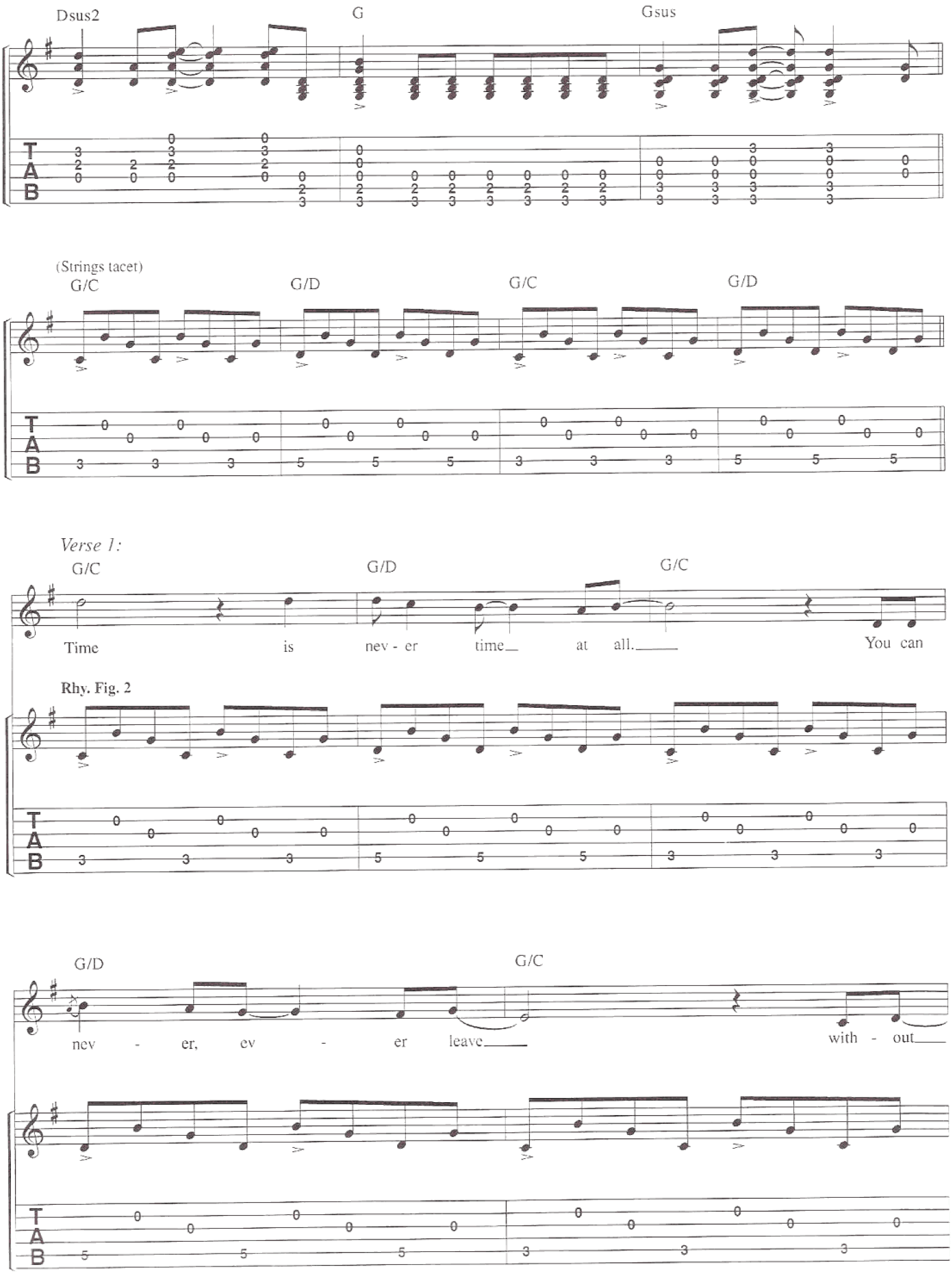
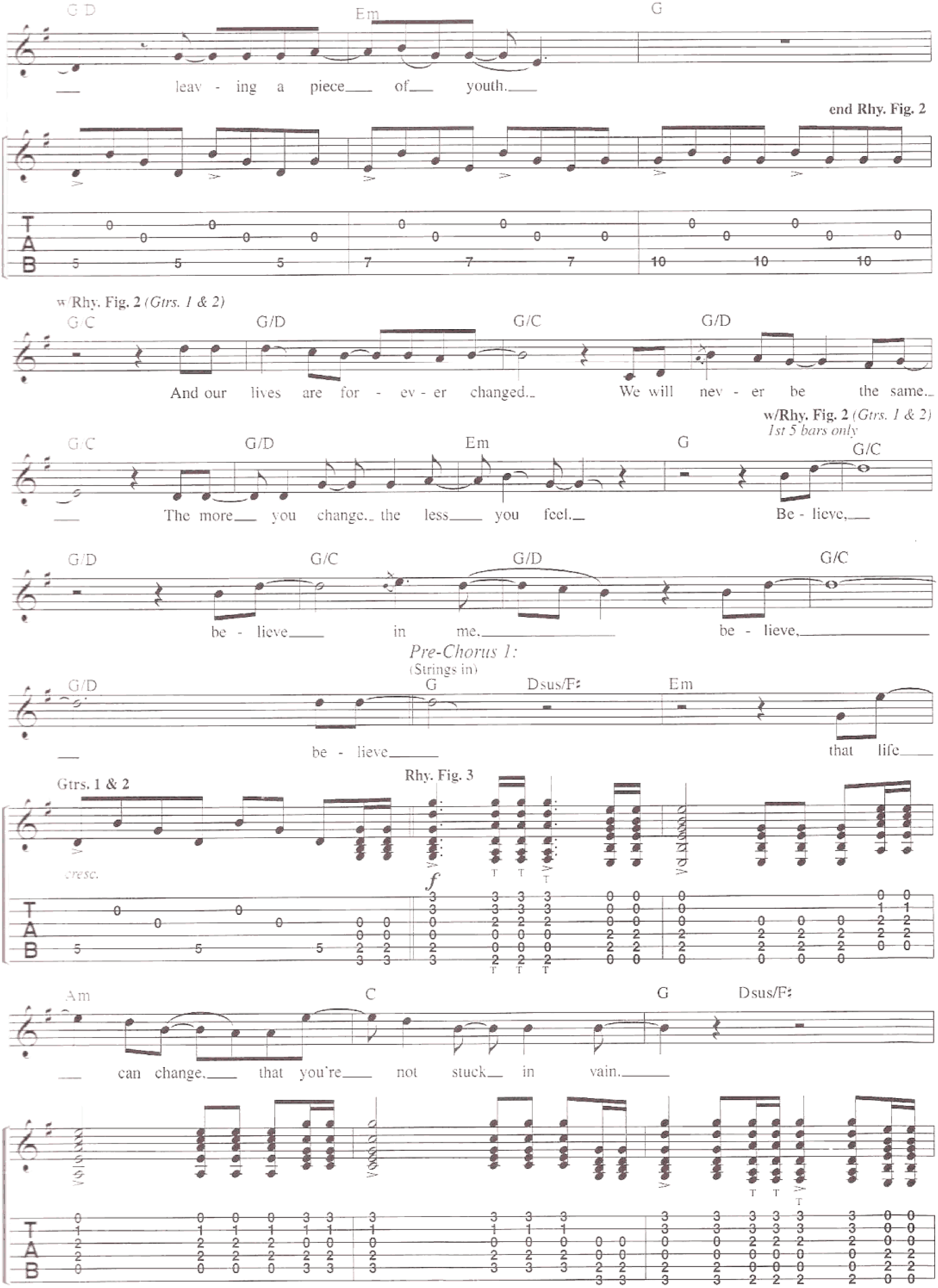
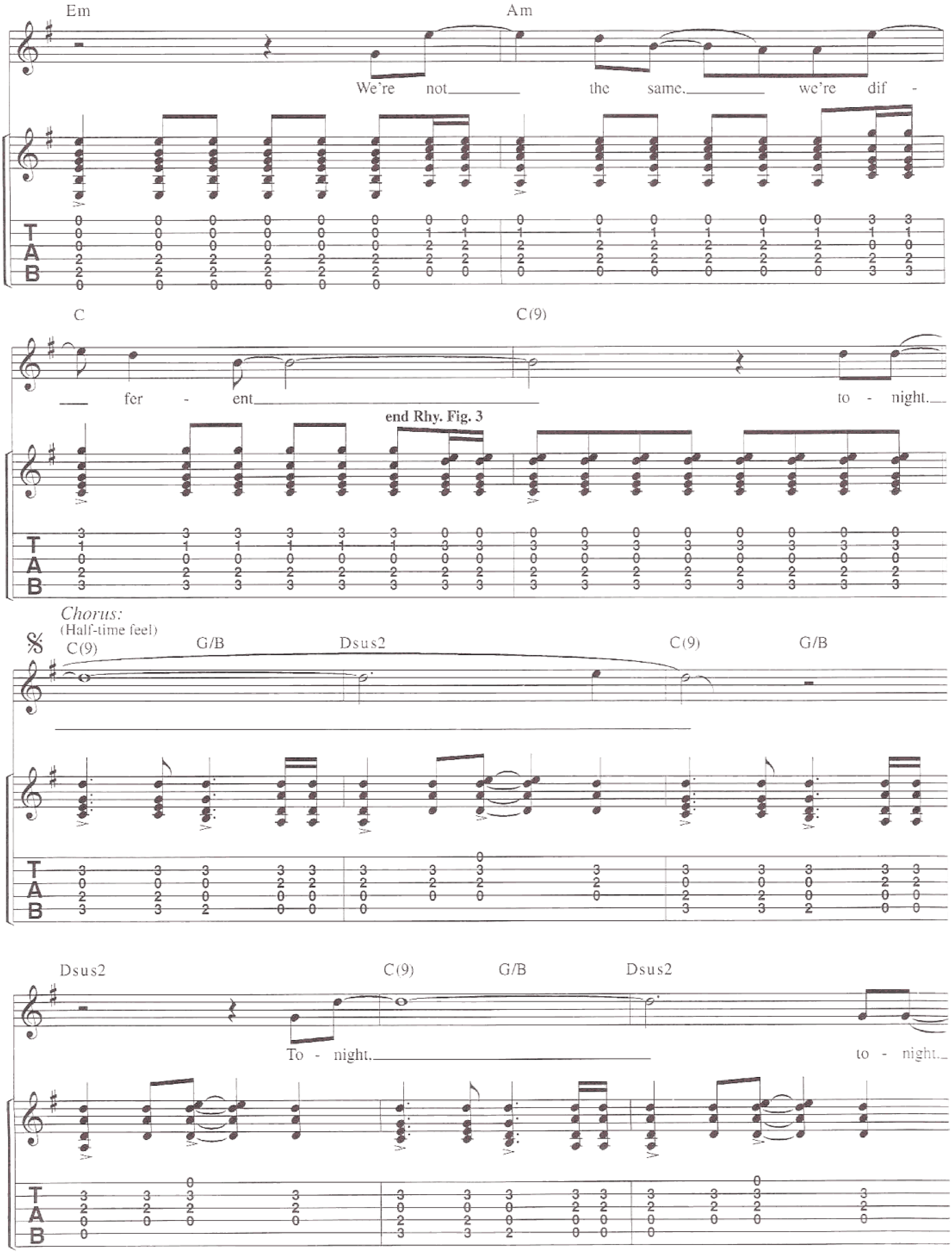
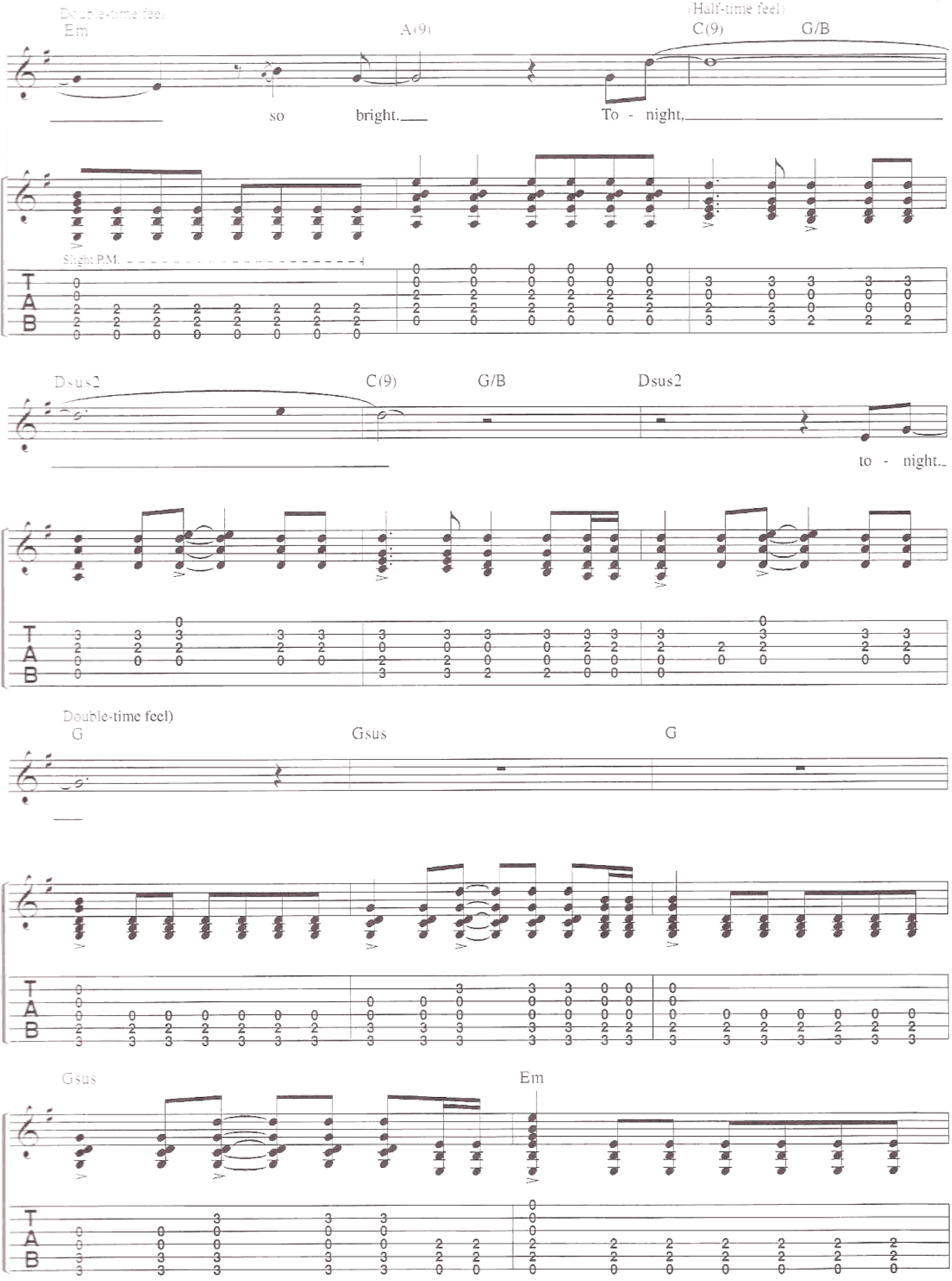
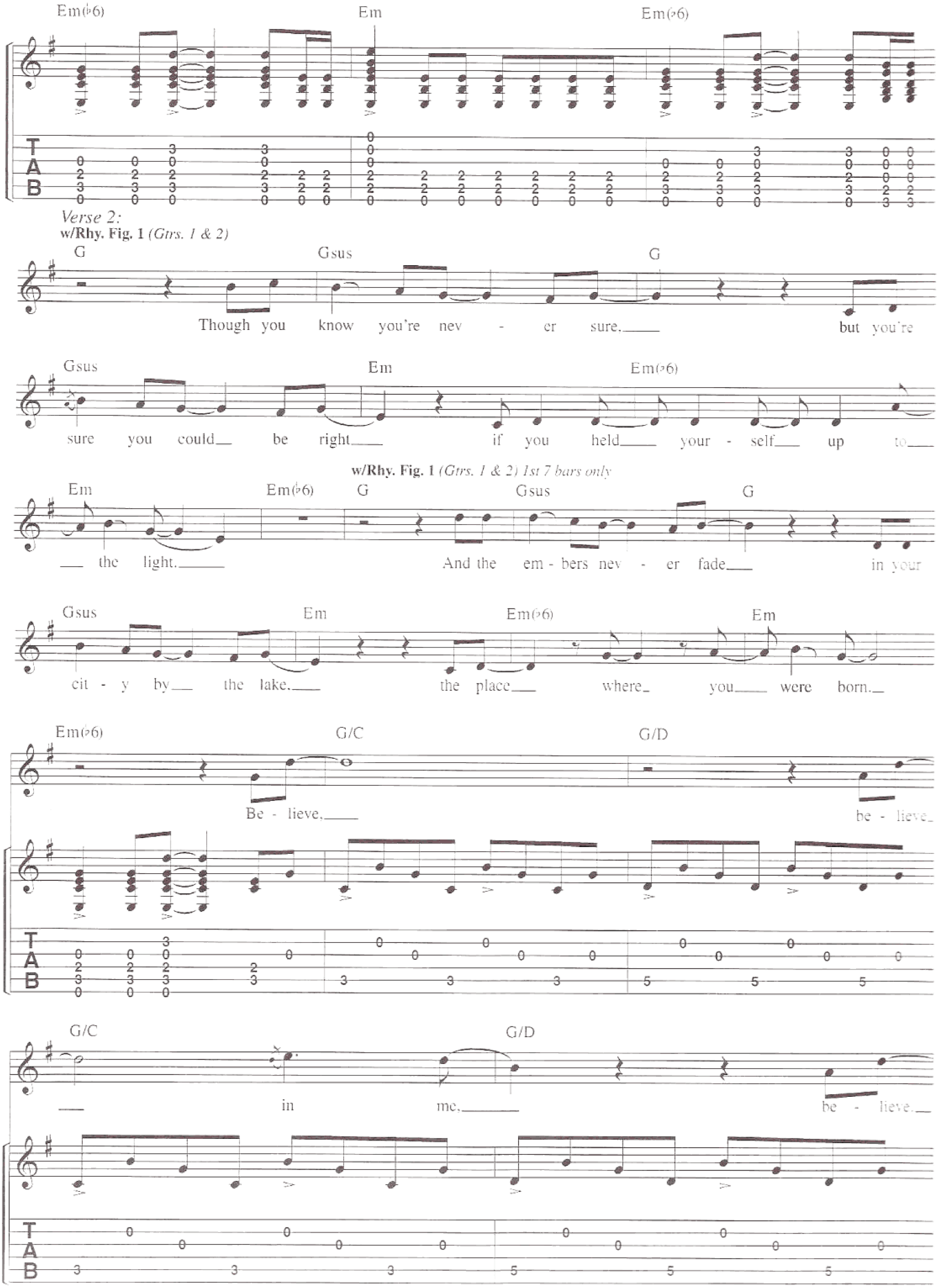
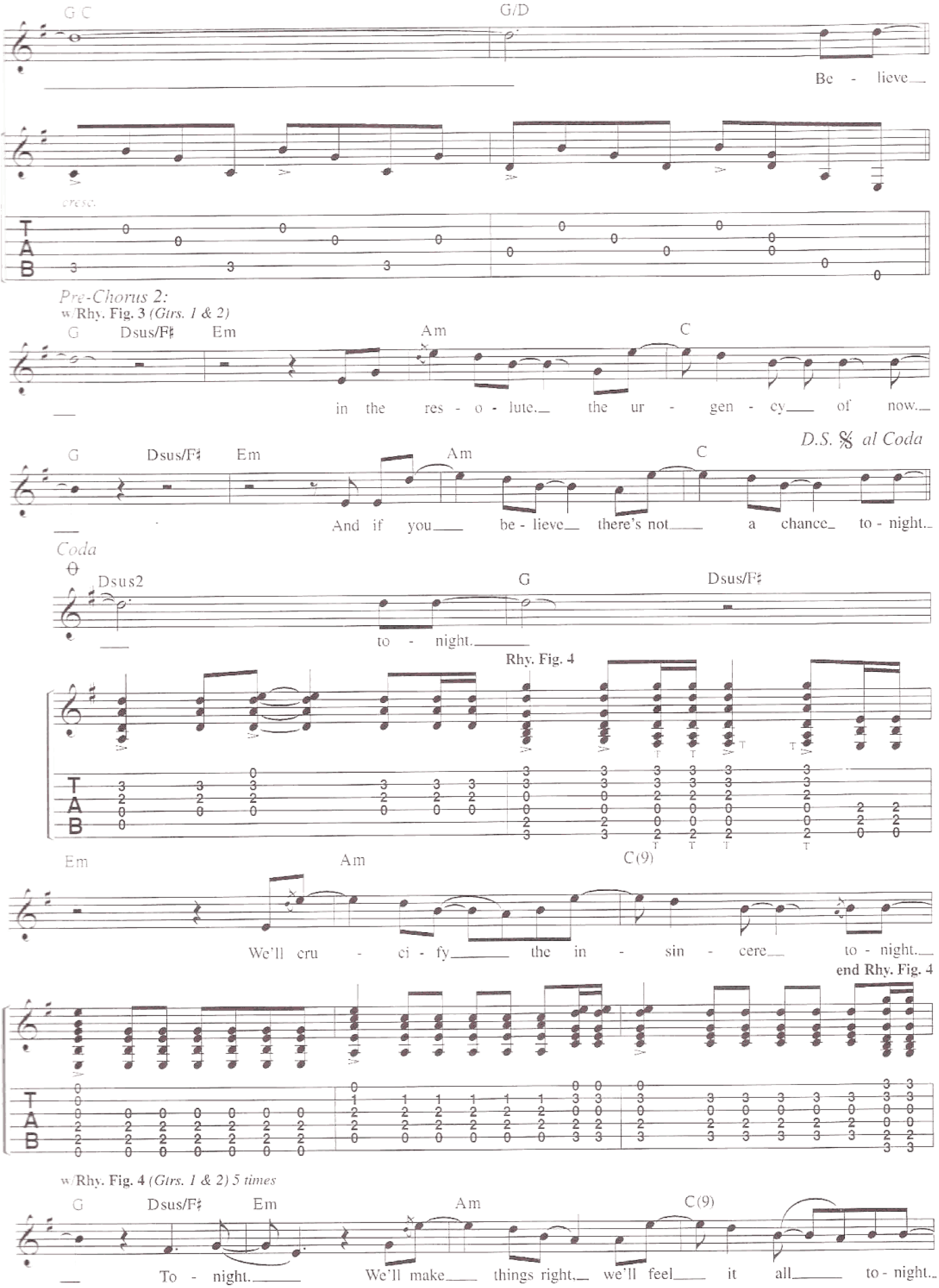

Dsus2
G
Gsus
(Strings tacet)
G/C
G/D
G/C
G/D
Verse 1:
G/C
G/D
G/C
Time is nev - er time at all.
You can
Rhy. Fig. 2
G/D
G/C
nev - er, ev - er leave
with - out
T
A
B

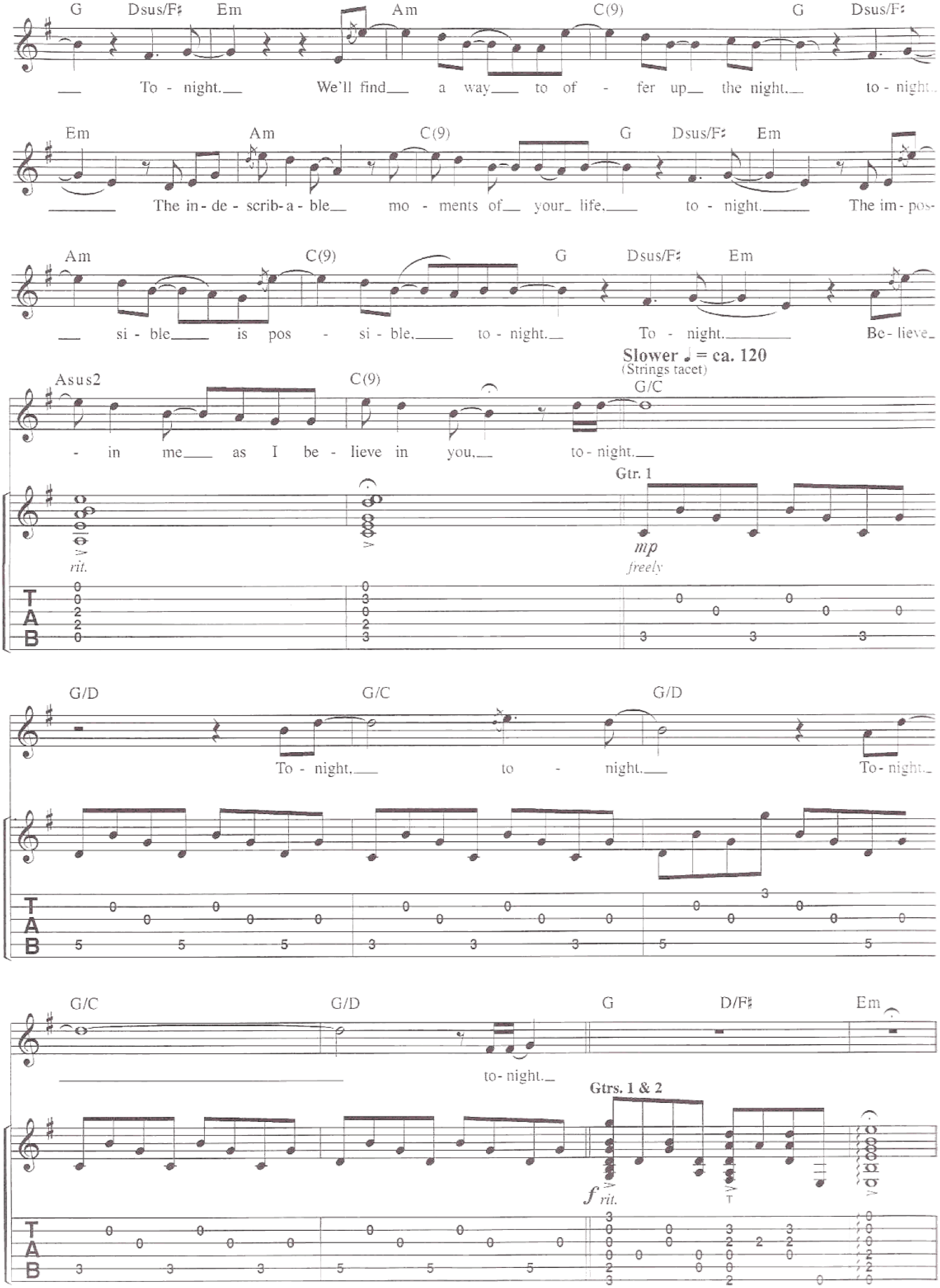

G/D
Em
G
leav - ing a piece of youth.
end Rhy. Fig. 2
TAB
w/Rhy. Fig. 2 (Gtrs. 1 & 2)
G/C
G/D
G/C
G/D
And our lives are for - ev - er changed. We will nev - er be the same.
G/C
G/D
Em
G
w/Rhy. Fig. 2 (Gtrs. 1 & 2)
1st 5 bars only
G/C
The more you change, the less you feel. Be - lieve,
G/D
G/C
G/D
G/C
be - lieve in me. be - lieve,
Pre-Chorus 1:
(Strings in)
G/D
G
Dsus/F♯
Em
be - lieve that life
Gtrs. 1 & 2
Rhy. Fig. 3
cresc.
f
Am
C
G
Dsus/F♯
can change, that you're not stuck in vain.


Em
Am
We're not the same. we're dif -
C
C(9)
fer - ent to - night.
end Rhy. Fig. 3
Chorus:
(Half-time feel)
C(9)
G/B
Dsus2
C(9)
G/B
Dsus2
C(9)
G/B
Dsus2
To - night. to - night.
TAB


To Coda 𝄌
Double-time feel
Em
A(9)
(Half-time feel)
C(9)
G/B
so
bright.
To - night,
Slight P.M.
T
A
B
Dsus2
C(9)
G/B
Dsus2
to - night.
(Double-time feel)
G
Gsus
G
Gsus
Em


Em(♭6)
Em
Em(♭6)
TAB
Verse 2:
w/Rhy. Fig. 1 (Gtrs. 1 & 2)
G
Gsus
G
Though you know you're nev - er sure.
but you're
Gsus
Em
Em(♭6)
sure you could be right
if you held your - self up to
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 1st 7 bars only
Em
Em(♭6)
G
Gsus
G
the light.
And the em - bers nev - er fade
in your
Gsus
Em
Em(♭6)
Em
cit - y by the lake.
the place where you were born.
Em(♭6)
G/C
G/D
Be - lieve,
be - lieve
TAB
G/C
G/D
in me,
be - lieve.
TAB


G C
G/D
Be - lieve
cresc.
Pre-Chorus 2:
w/Rhy. Fig. 3 (Gtrs. 1 & 2)
G Dsus/F♮ Em Am C
in the res - o - lute the ur - gen - cy of now.
G Dsus/F♮ Em Am C
D.S. 𝄋 al Coda
And if you be - lieve there's not a chance to - night.
Coda
Dsus2 G Dsus/F♮
to - night.
Rhy. Fig. 4
Em Am C(9)
We'll cru - ci - fy the in - sin - cere to - night.
end Rhy. Fig. 4
w/Rhy. Fig. 4 (Gtrs. 1 & 2) 5 times
G Dsus/F♮ Em Am C(9)
To - night. We'll make things right, we'll feel it all to - night.


G Dsus/F♯ Em Am C(9) G Dsus/F♯
To - night. We'll find a way to of - fer up the night. to - night.
Em Am C(9) G Dsus/F♯ Em
The in - de - scrib - a - ble mo - ments of your life. to - night. The im - pos-
Am C(9) G Dsus/F♯ Em
si - ble is pos - si - ble. to - night. To - night. Be - lieve
Slower ♩ = ca. 120
(Strings tacet)
Asus2 C(9) G/C
- in me as I be - lieve in you. to - night.
Gtr. 1
rit.
mp
freely
T
A
B
G/D G/C G/D
To - night. to - night. To - night.
G/C G/D G D/F♯ Em
to - night.
Gtrs. 1 & 2
f rit.

HERE IS NO WHY

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

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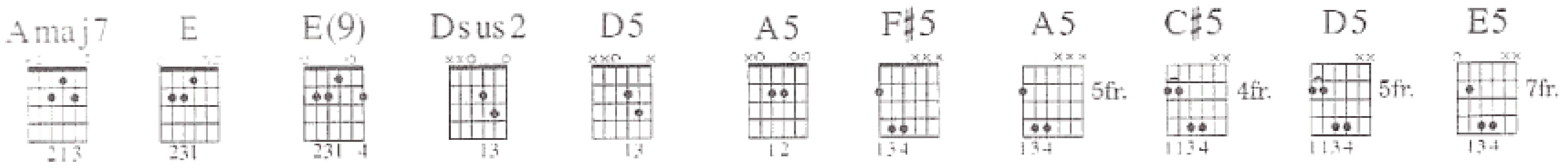
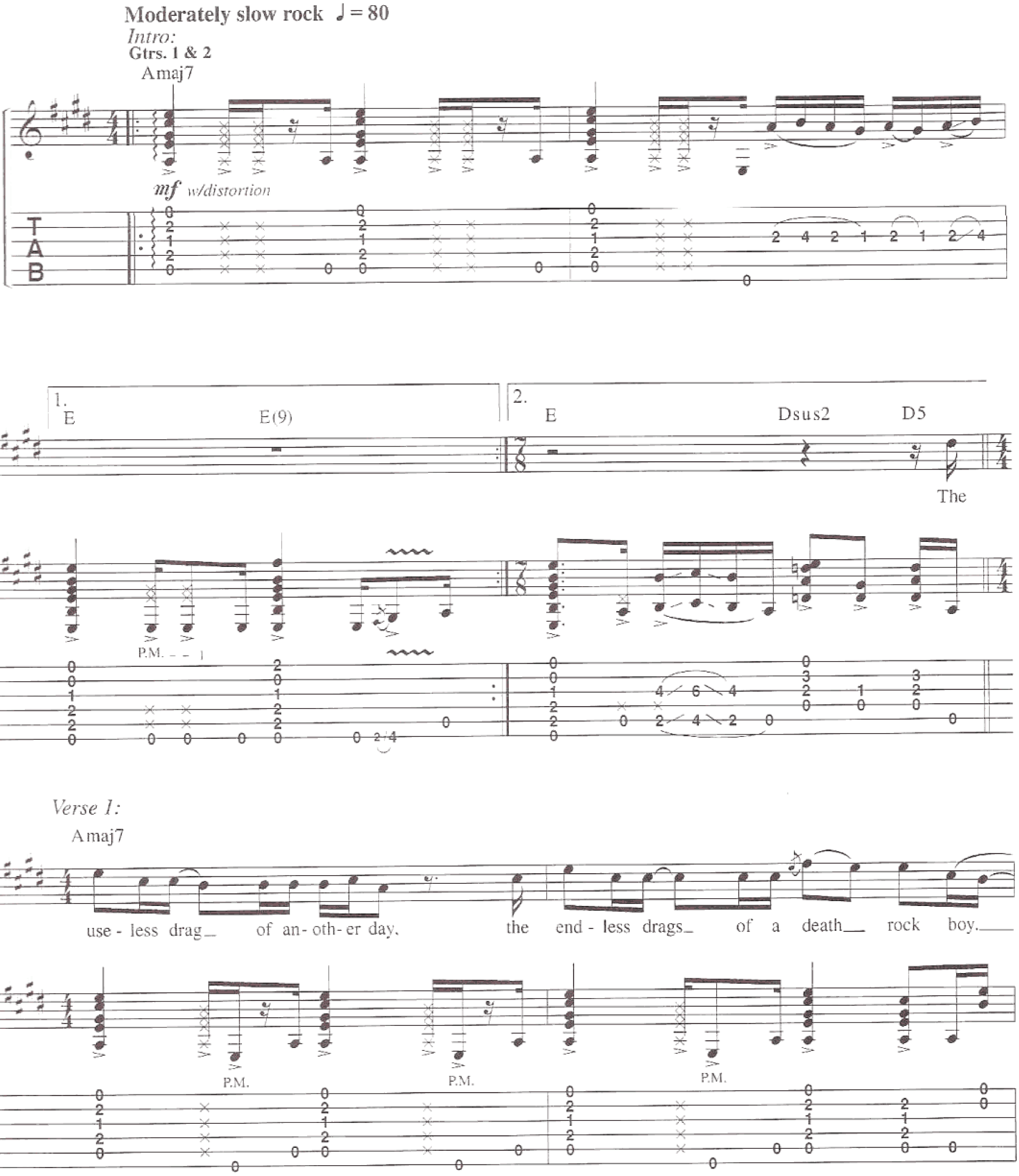
BILLY CORGAN


Amaj7
E
E(9)
Dsus2
D5
A5
F♯5
A5
C♯5
D5
E5
5fr.
4fr.
5fr.
7fr.


Moderately slow rock ♩ = 80
Intro:
Gtrs. 1 & 2
Amaj7
mf w/distortion
1.
E
E(9)
2.
E
Dsus2
D5
The
P.M.
Verse 1:
Amaj7
use - less drag_ of an - oth - er day, the end - less drags_ of a death_ rock boy._
P.M.
P.M.
P.M.

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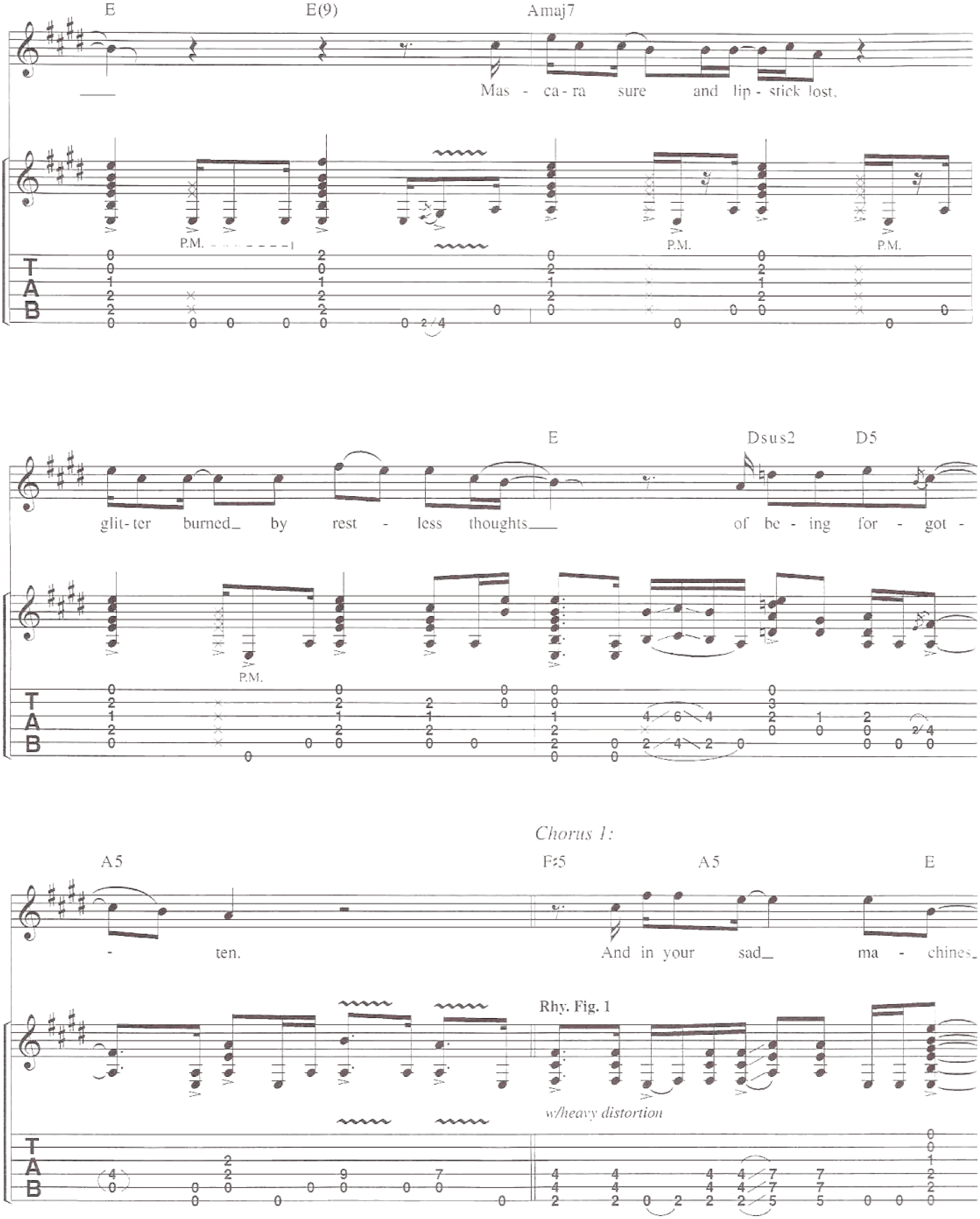
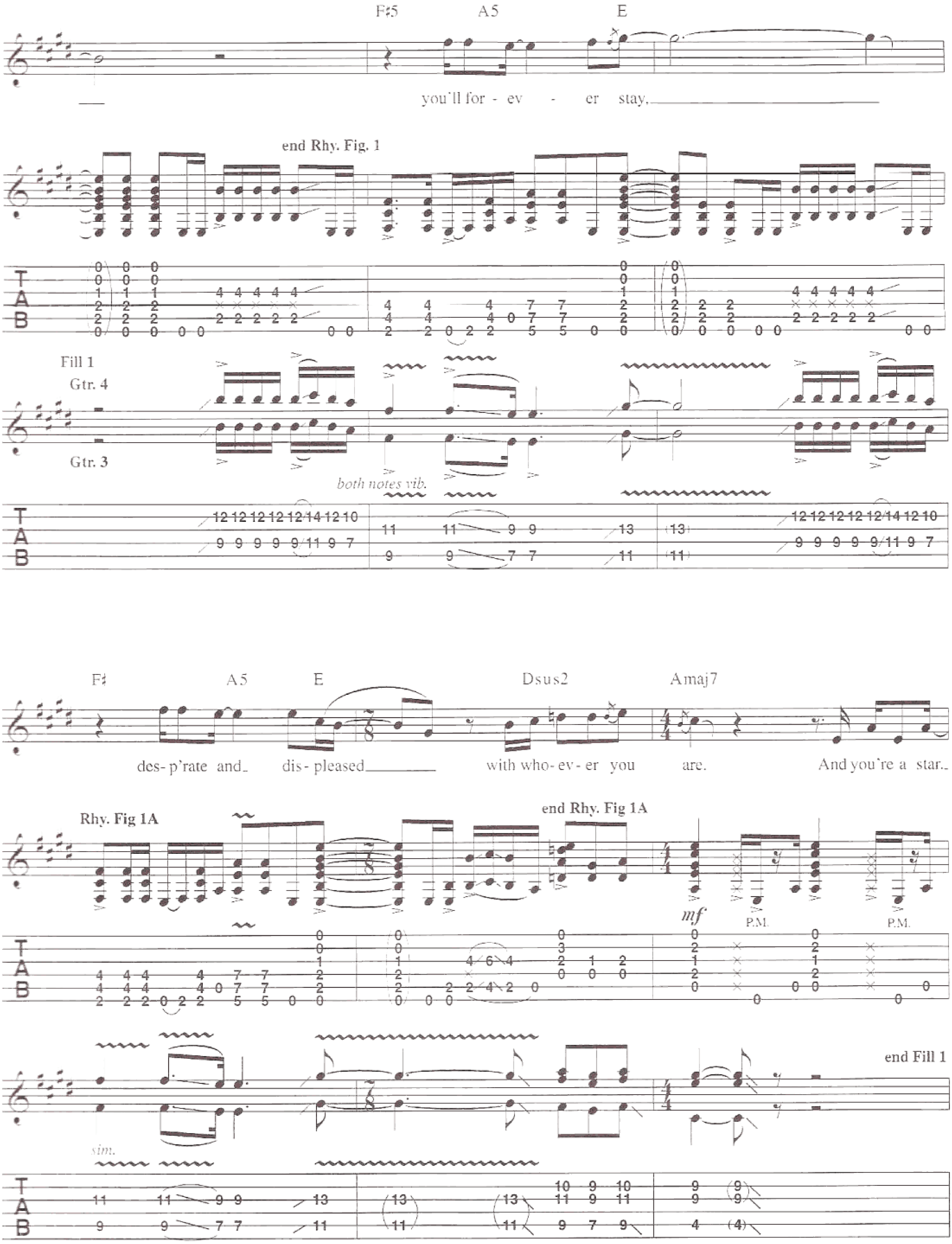
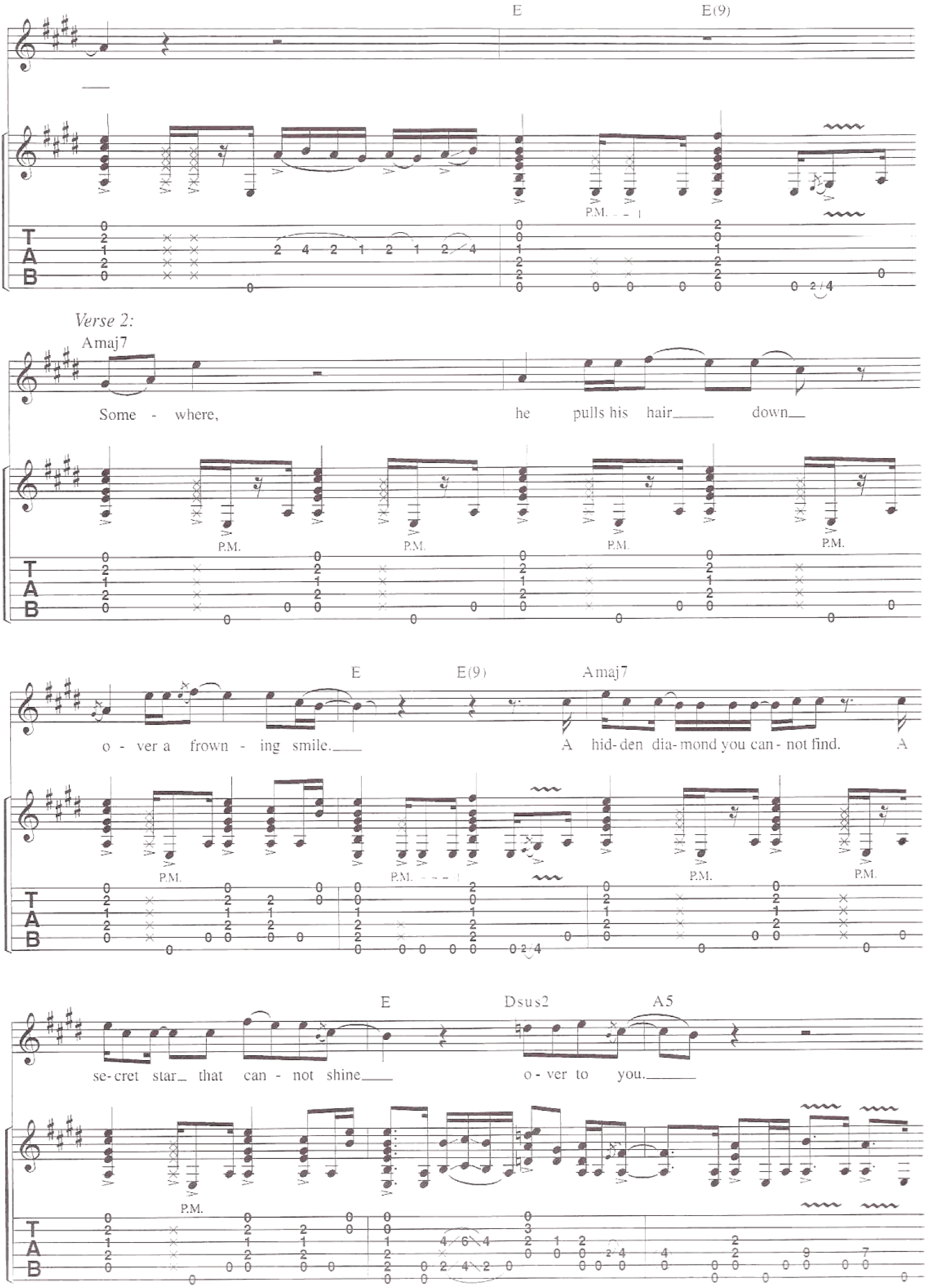
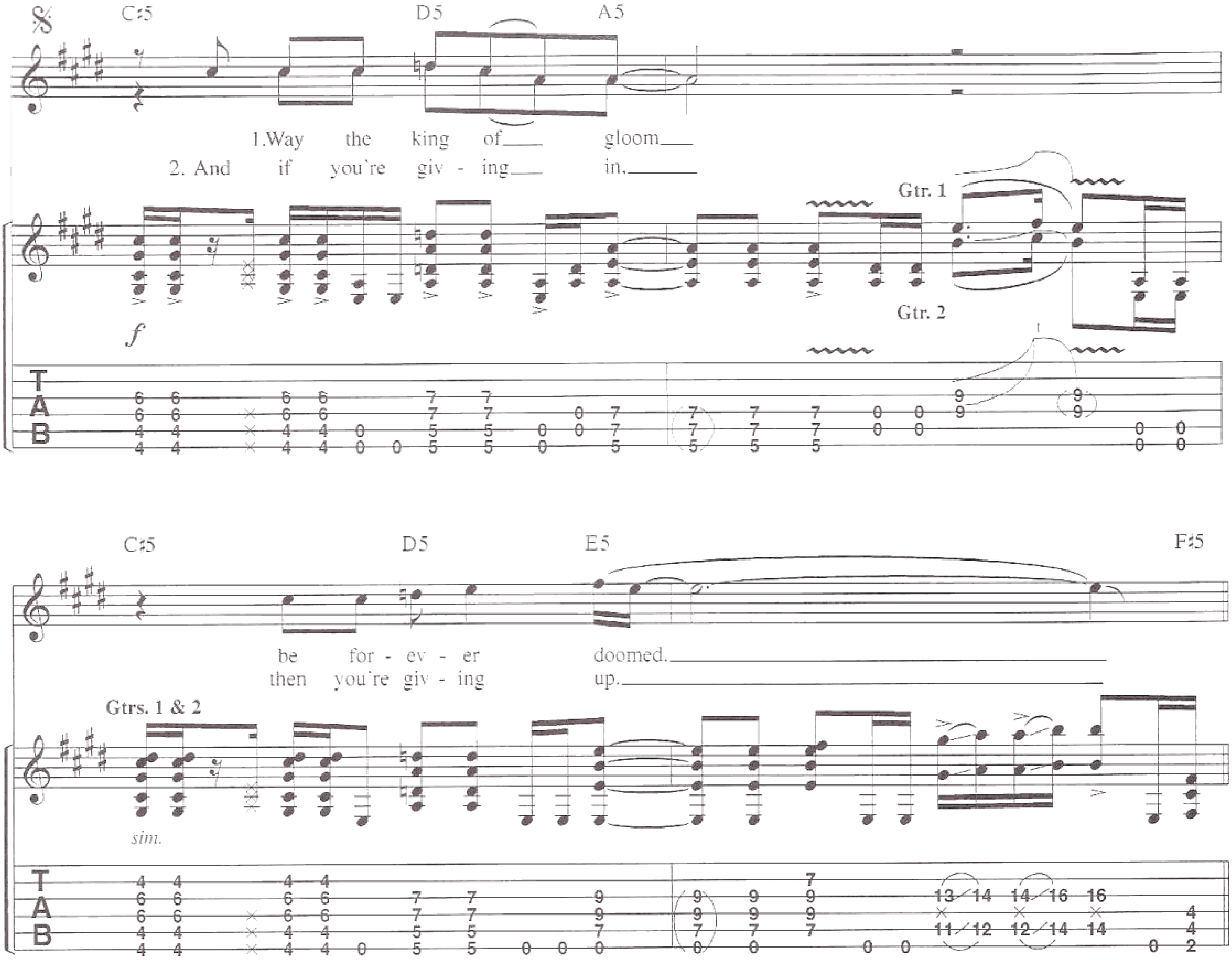

E
E(9)
Amaj7
Mas - ca - ra sure and lip - stick lost,
P.M.
P.M.
P.M.
glit - ter burned_ by rest - less thoughts___
E
Dsus2
D5
of be - ing for - got -
P.M.
Chorus 1:
A5
F♯5
A5
E
- ten.
And in your sad_ ma - chines_
Rhy. Fig. 1
w/heavy distortion
T
A
B

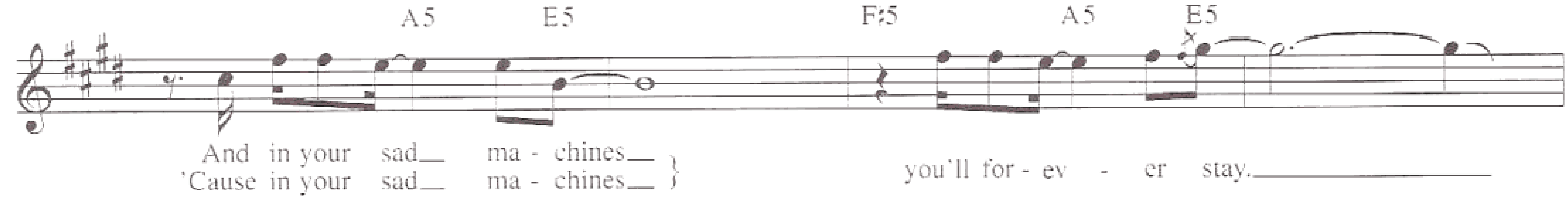

F♯5
A5
E
you'll for - ev - er stay.
end Rhy. Fig. 1
T
A
B
Fill 1
Gtr. 4
Gtr. 3
both notes vib.
F♯
A5
E
Dsus2
Amaj7
des- p'rate and dis- pleased
with who- ev- er you are.
And you're a star.
Rhy. Fig 1A
end Rhy. Fig 1A
mf
P.M.
P.M.
sim.
end Fill 1

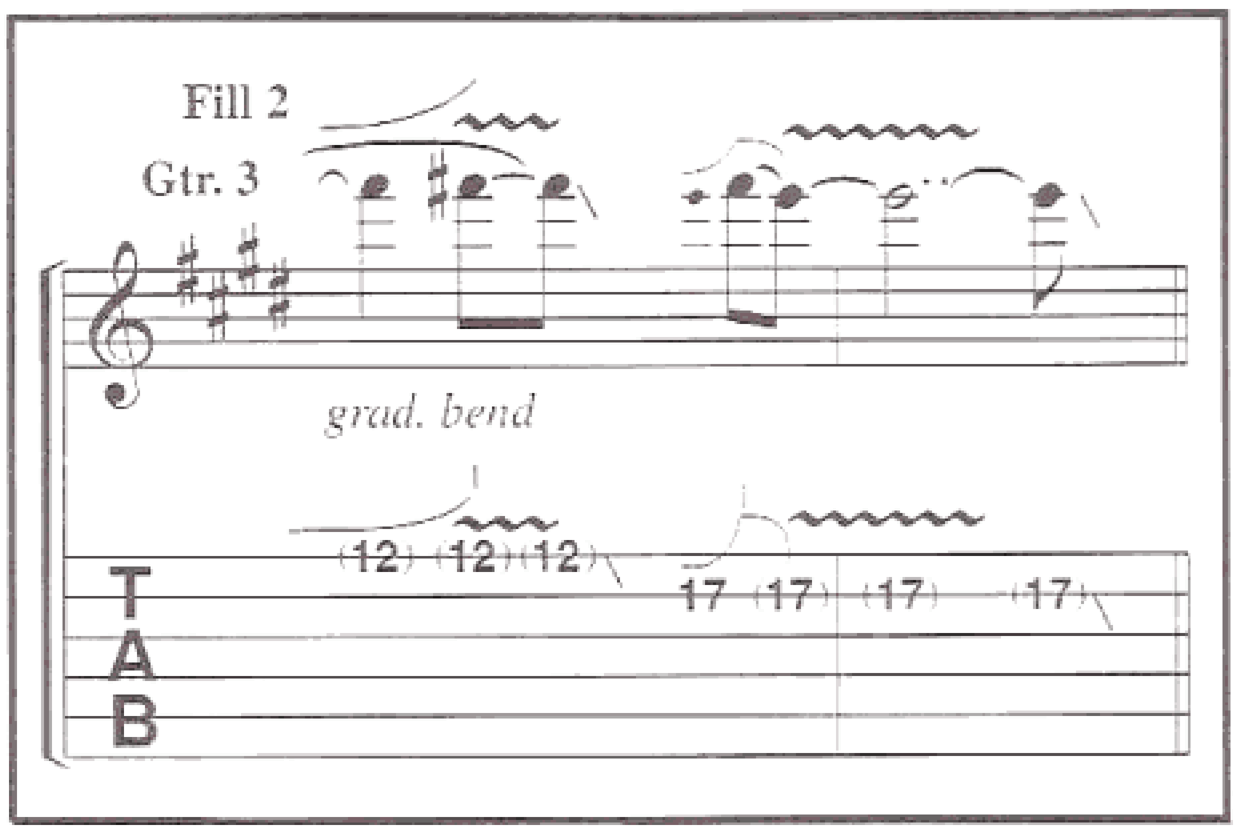

E
E(9)
P.M.
TAB
Verse 2:
Amaj7
Some - where,
he pulls his hair down
P.M.
E
E(9)
Amaj7
o - ver a frown - ing smile.
A hid- den dia- mond you can - not find.
A
P.M.
E
Dsus2
A5
se- cret star that can - not shine
o - ver to you.
P.M.

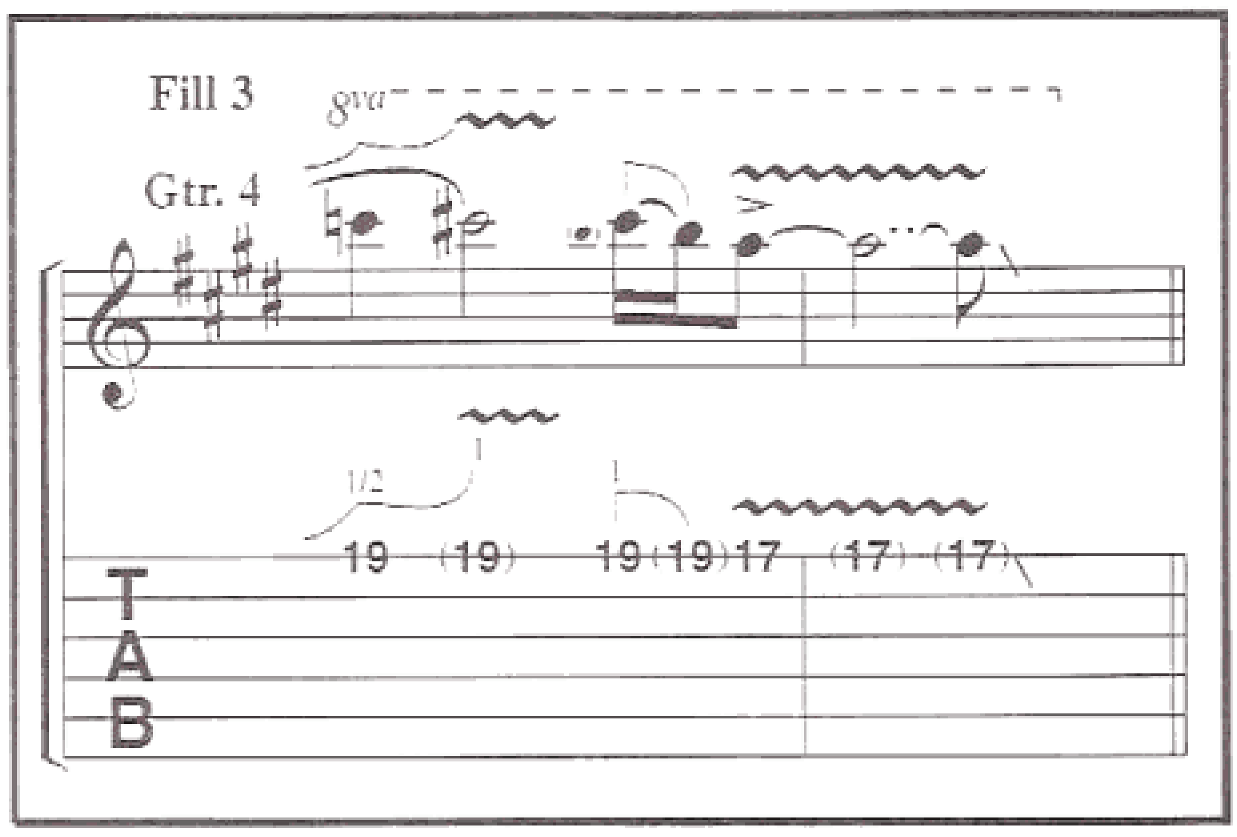
Pre-Chorus:
w/Fills 2 & 3 *(Gtrs. 3 & 4) 2nd time only*

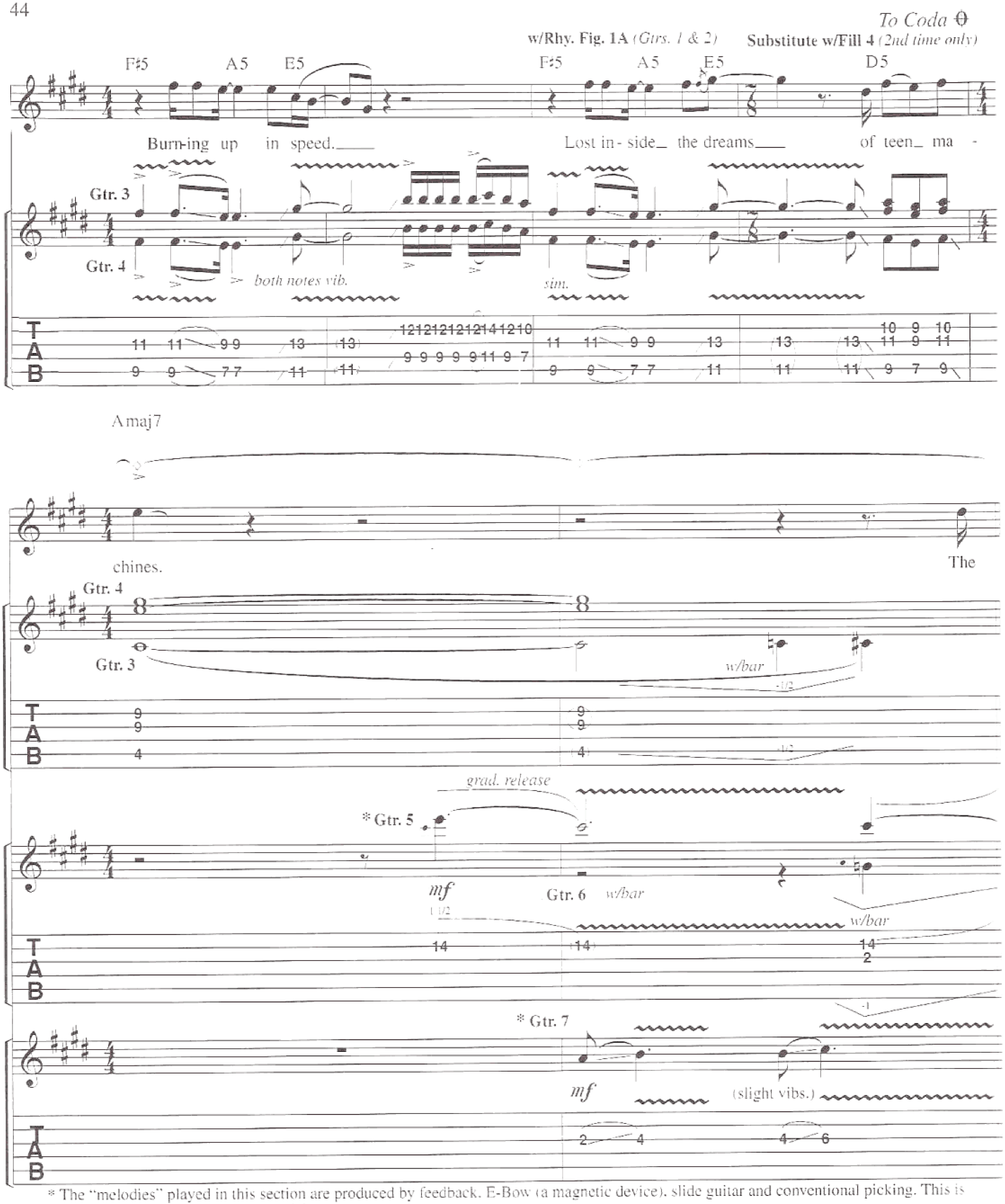

C♯5
D5
A5
1.Way the king of___ gloom___
2. And if you're giv - ing___ in,___
Gtr. 1
Gtr. 2
f
C♯5
D5
E5
F♯5
be for - ev - er doomed.___
then you're giv - ing up.___
Gtrs. 1 & 2
sim.
T
A
B

Chorus 2:
w/Rhy. Fig. 1 *(Gtrs. 1 & 2) 3 times* **w/Fill 1** *(Gtrs. 3 & 4) bars 1-3 only*


A5
E5
F♯5
A5
E5
And in your sad___ ma - chines___
'Cause in your sad___ ma - chines___
you'll for - ev - er stay.___

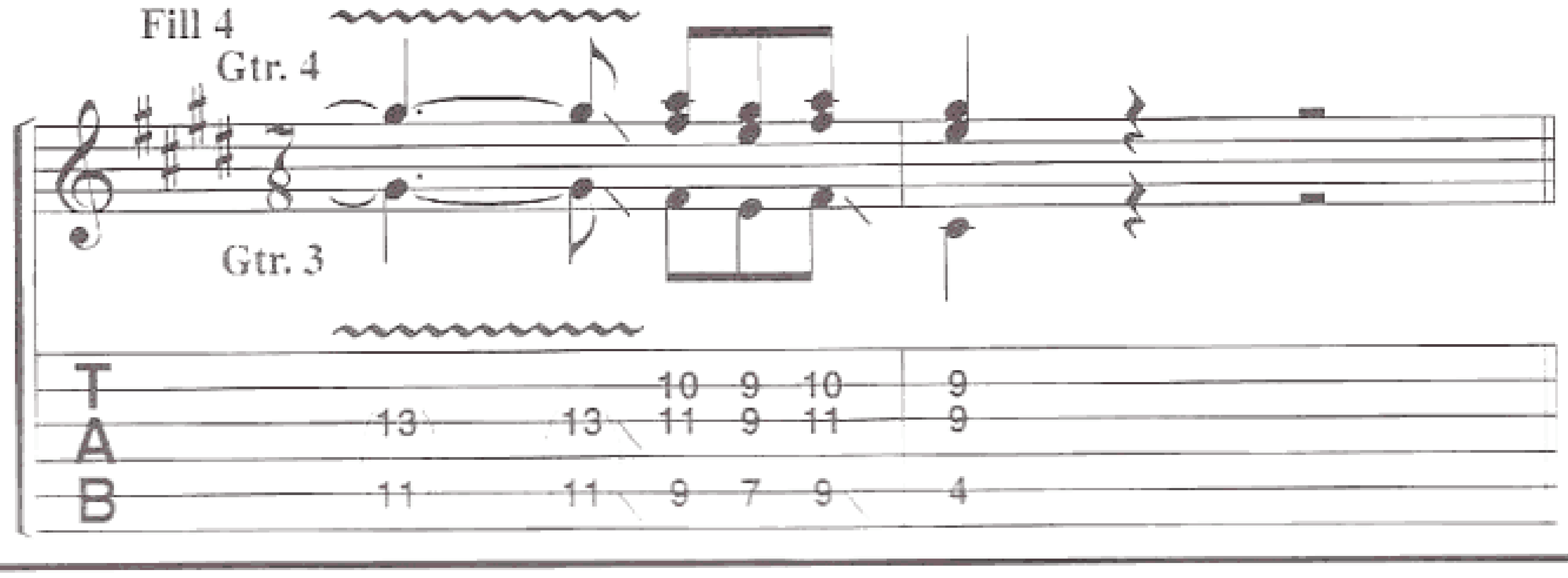

Fill 2
Gtr. 3
grad. bend
T
A
B


Fill 3
8va
Gtr. 4
1/2
T
A
B

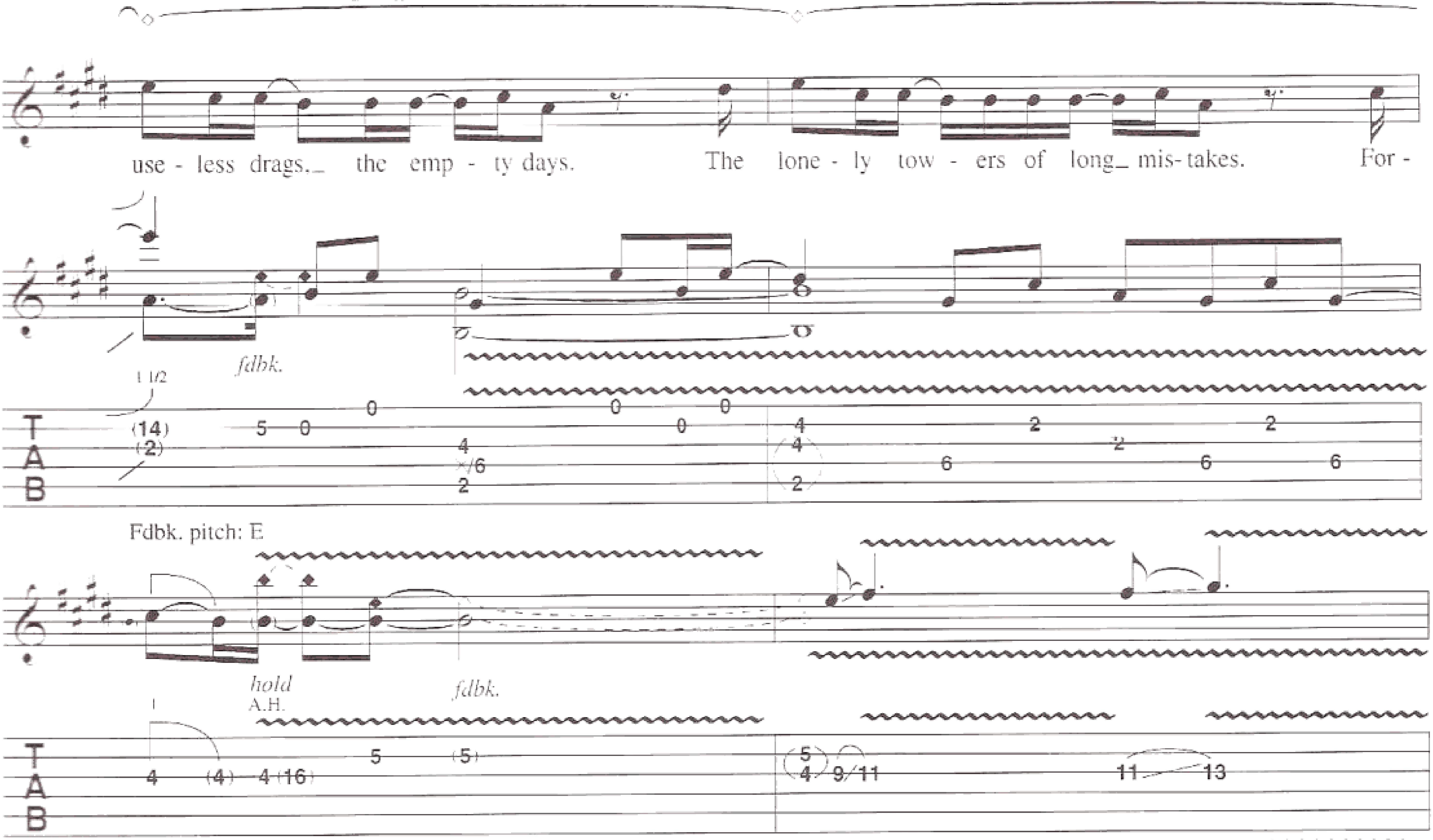

To Coda
w/Rhy. Fig. 1A (Gtrs. 1 & 2)
Substitute w/Fill 4 (2nd time only)
F♯5
A5
E5
F♯5
A5
E5
D5
Burn-ing up in speed.
Lost in - side the dreams
of teen ma -
Gtr. 3
Gtr. 4
both notes vib.
sim.
Amaj7
chines.
The
Gtr. 4
Gtr. 3
w/bar
grad. release
* Gtr. 5
mf
Gtr. 6
w/bar
w/bar
* Gtr. 7
mf
(slight vibs.)

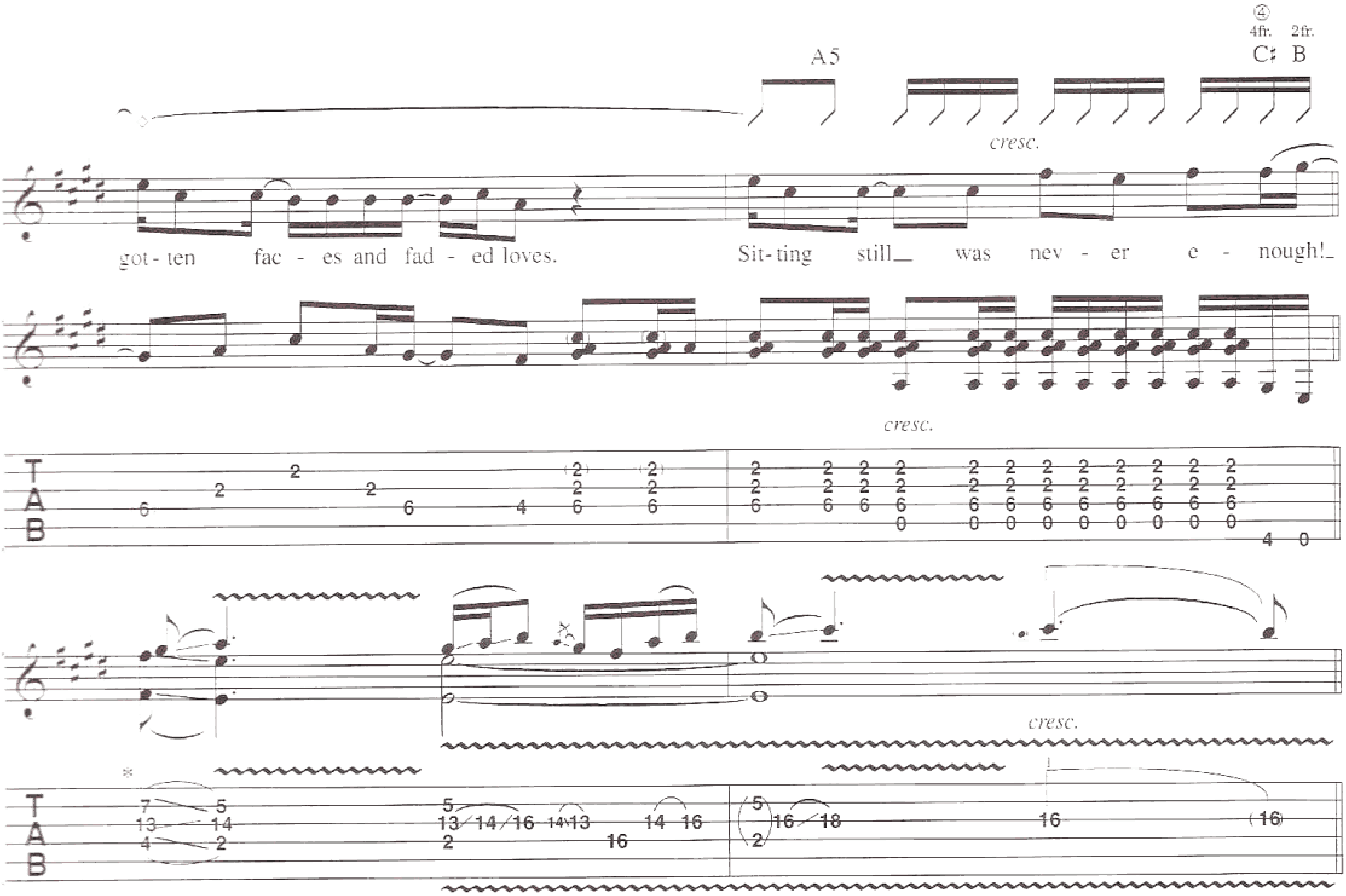
* The "melodies" played in this section are produced by feedback, E-Bow (a magnetic device), slide guitar and conventional picking. This is an arrangement of many guitar overdubs.

Fill 4



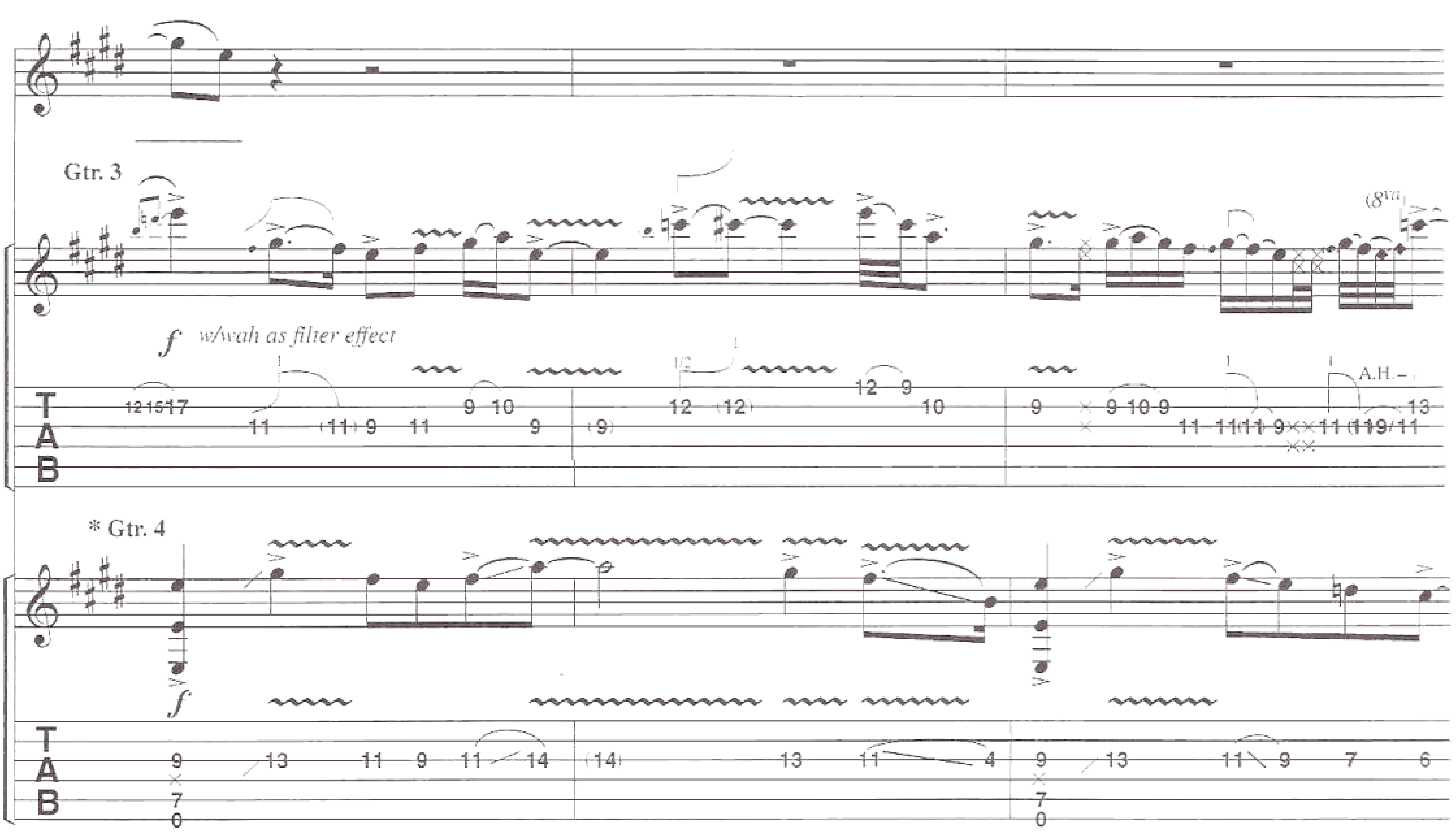
Verse 3:
w/additional overdubbed gtr. effects.


use - less drags._ the emp - ty days. The lone - ly tow - ers of long_ mis- takes. For -
fdbk.
1 1/2
Fdbk. pitch: E
hold
A.H.
fdbk.
T
A
B

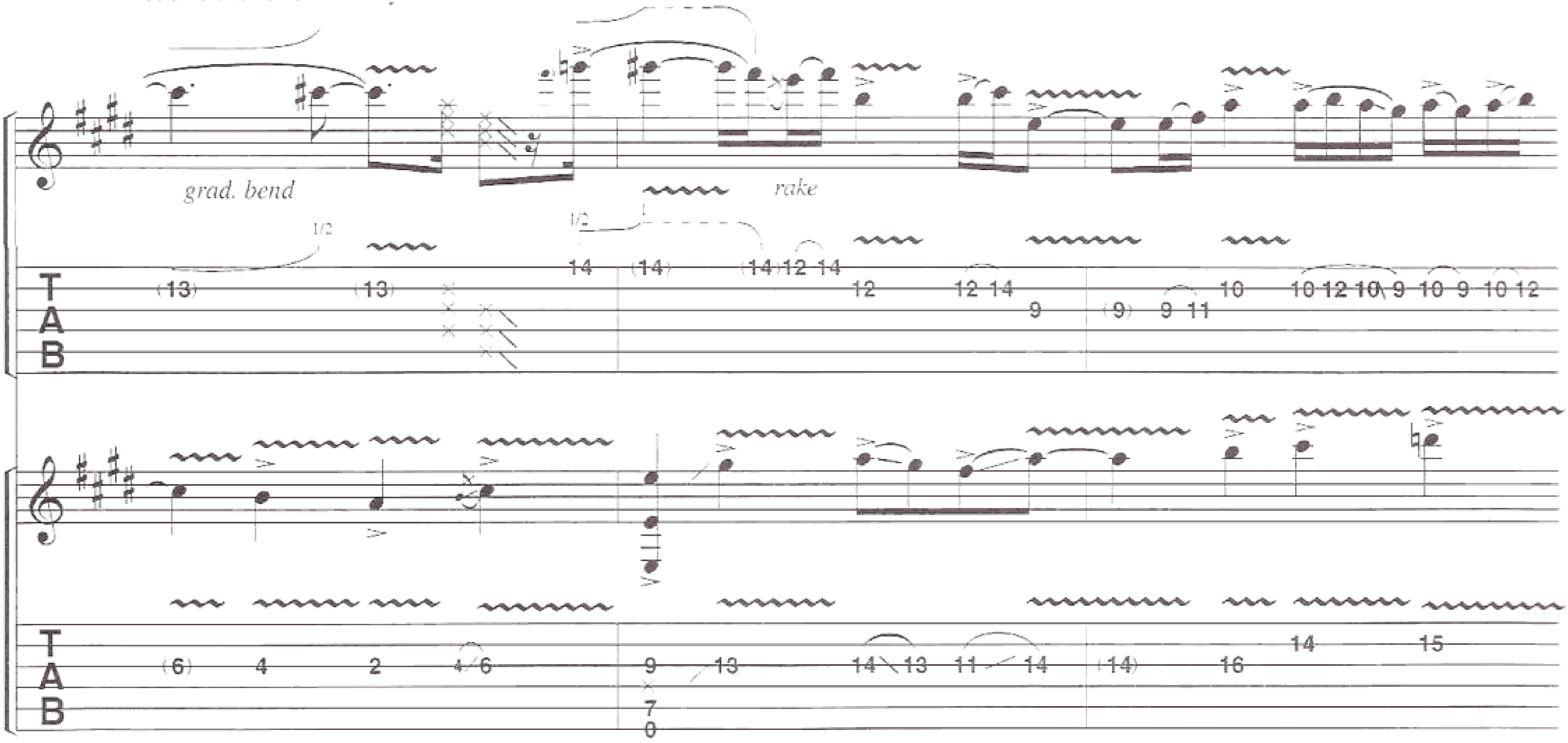

A5
④
4fr. 2fr.
C♯ B
cresc.
got - ten fac - es and fad - ed loves. Sit- ting still_ was nev - er e - nough!_
cresc.
cresc.
*
T
A
B

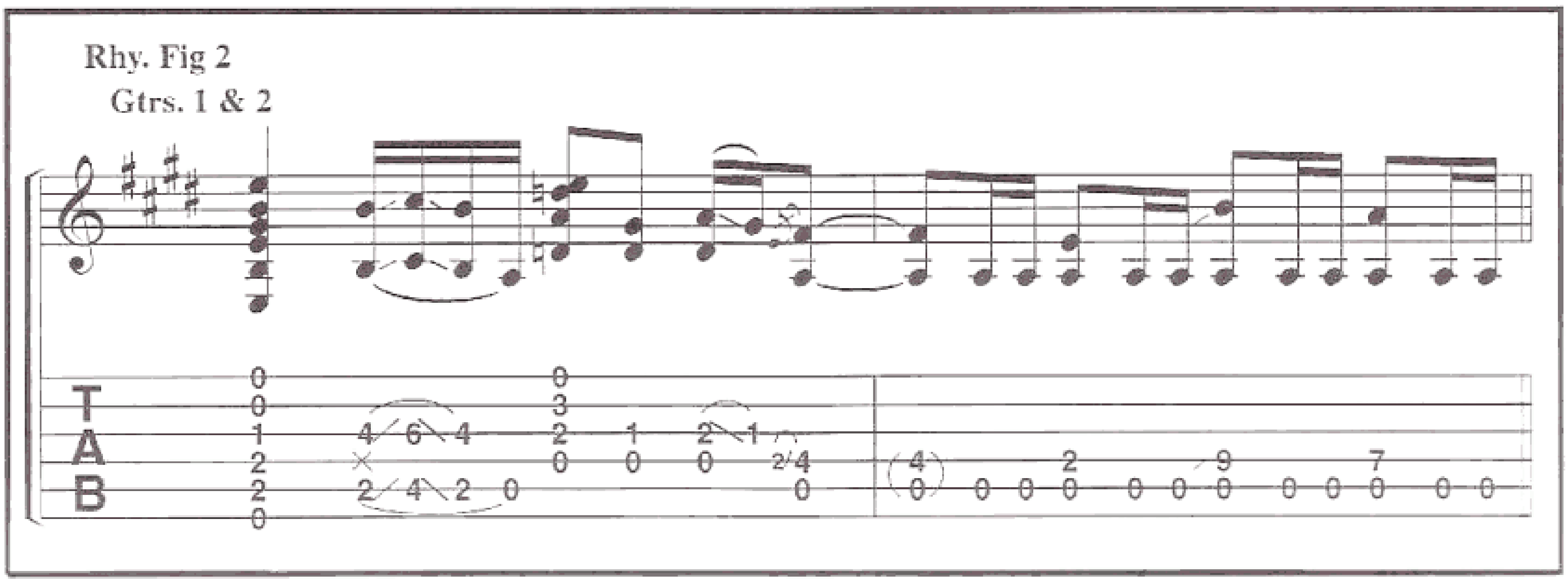
* Notes on B (2nd stg.) &D (4th stg.) played by Gtr. 7. Notes on G (3rd stg.) played by Gtr. 8.

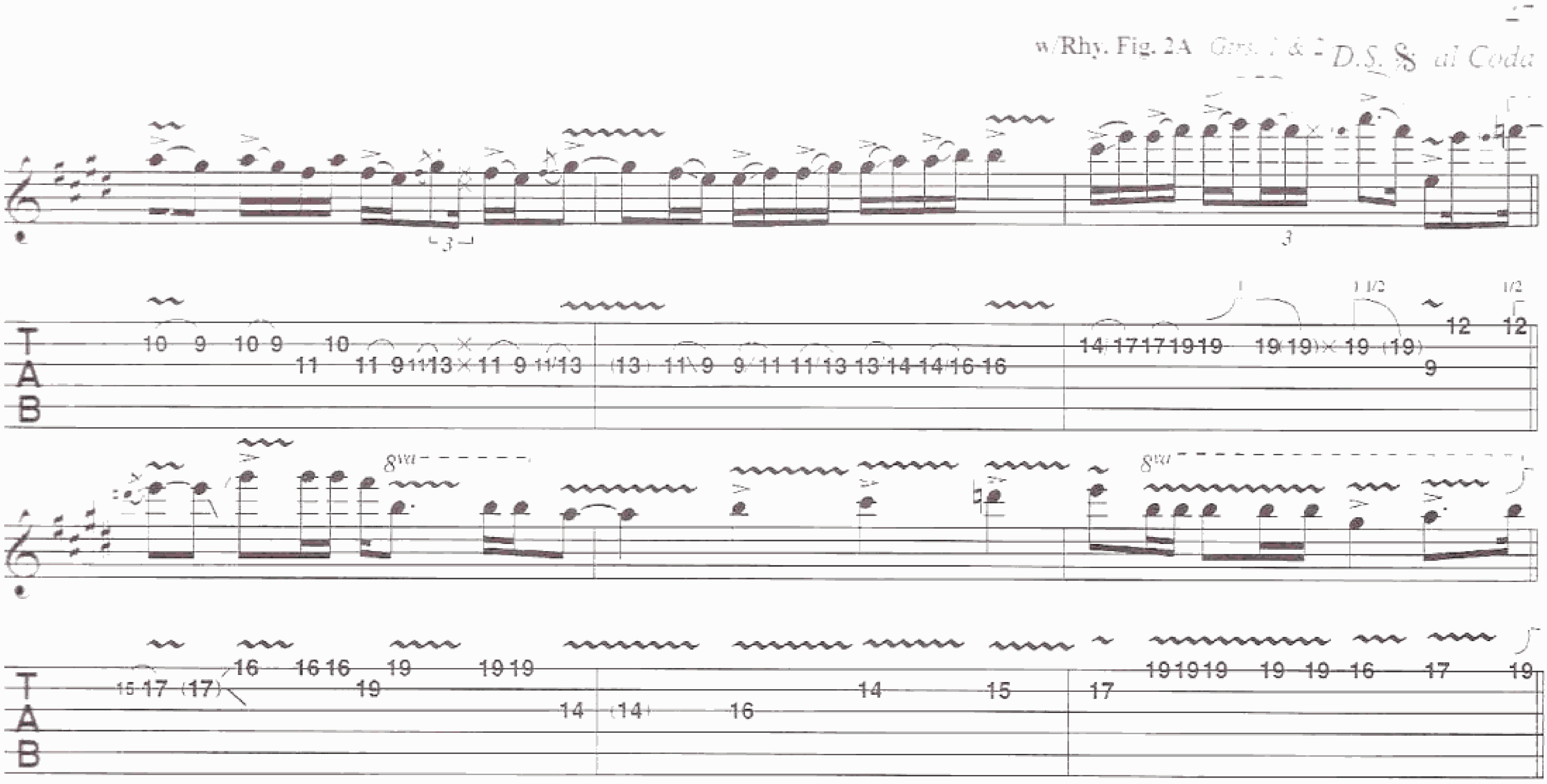
Guitar Solo:
w/Rhy. Fig. 2 *(Gtrs. 1 & 2) 4 times*

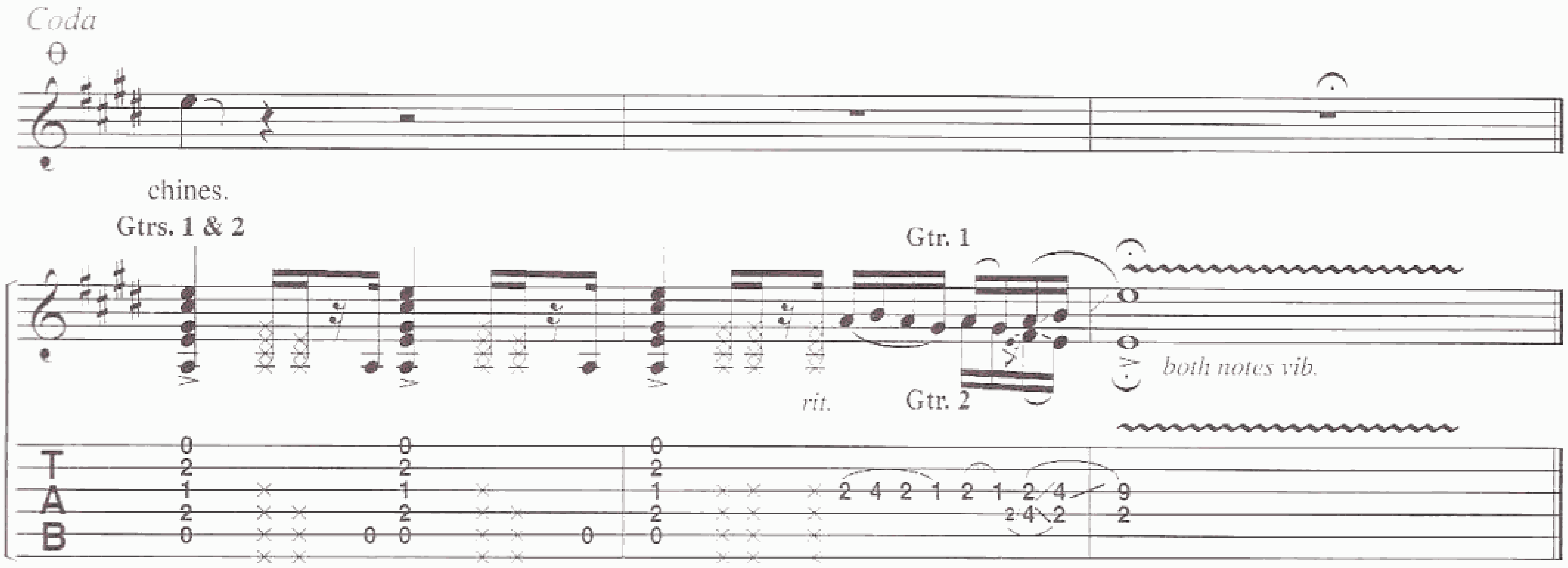

Gtr. 3
f
w/wah as filter effect
1/2
1
(8va)
A.H.
* Gtr. 4
f
T
A
B

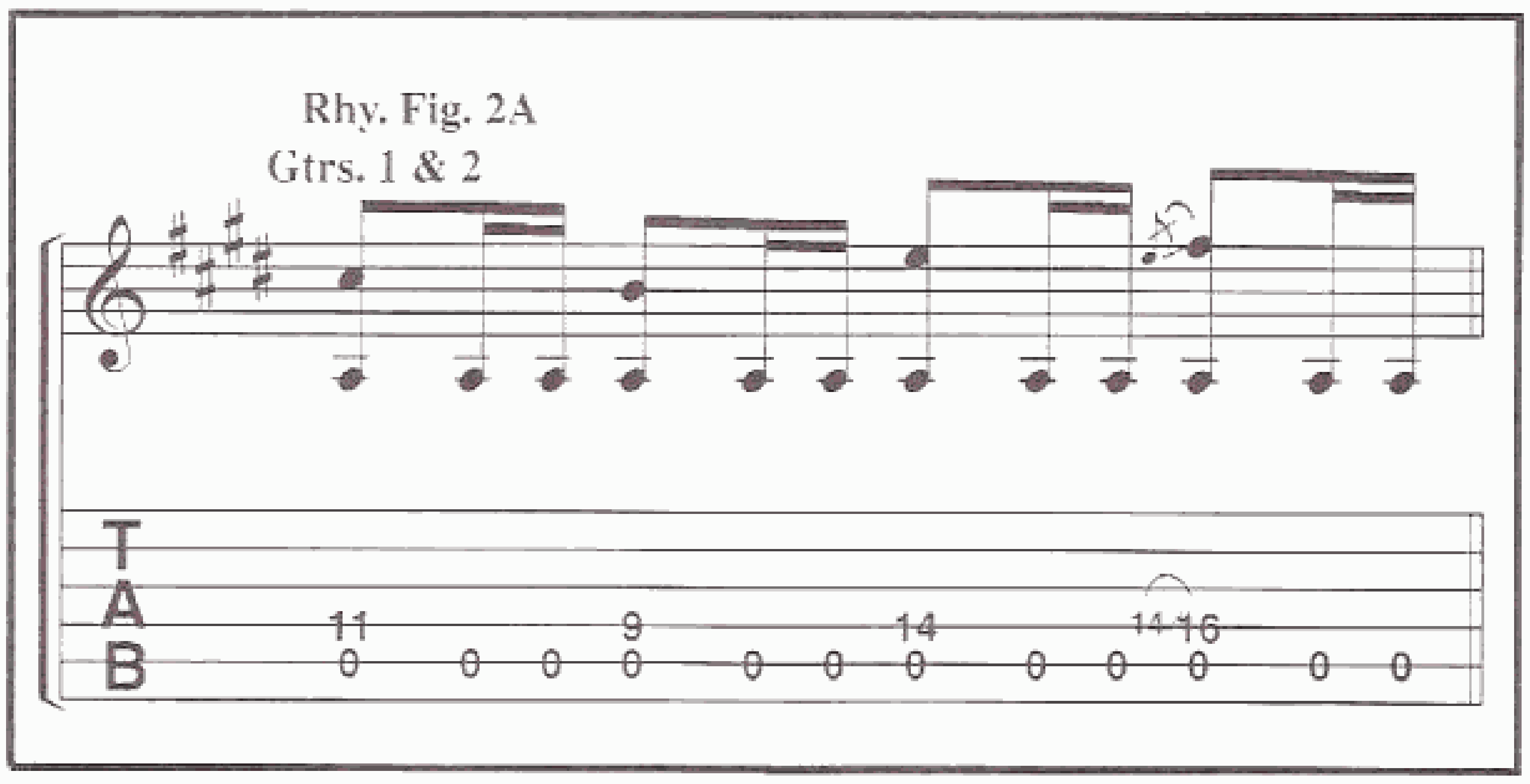
*Doubles Mellotron melody.


grad. bend
rake
1/2
1
T
A
B


Rhy. Fig 2
Gtrs. 1 & 2
T
A
B


w/Rhy. Fig. 2A Gtrs. 1 & 2
D.S. 𝄋 al Coda
8va
1 1/2
1/2

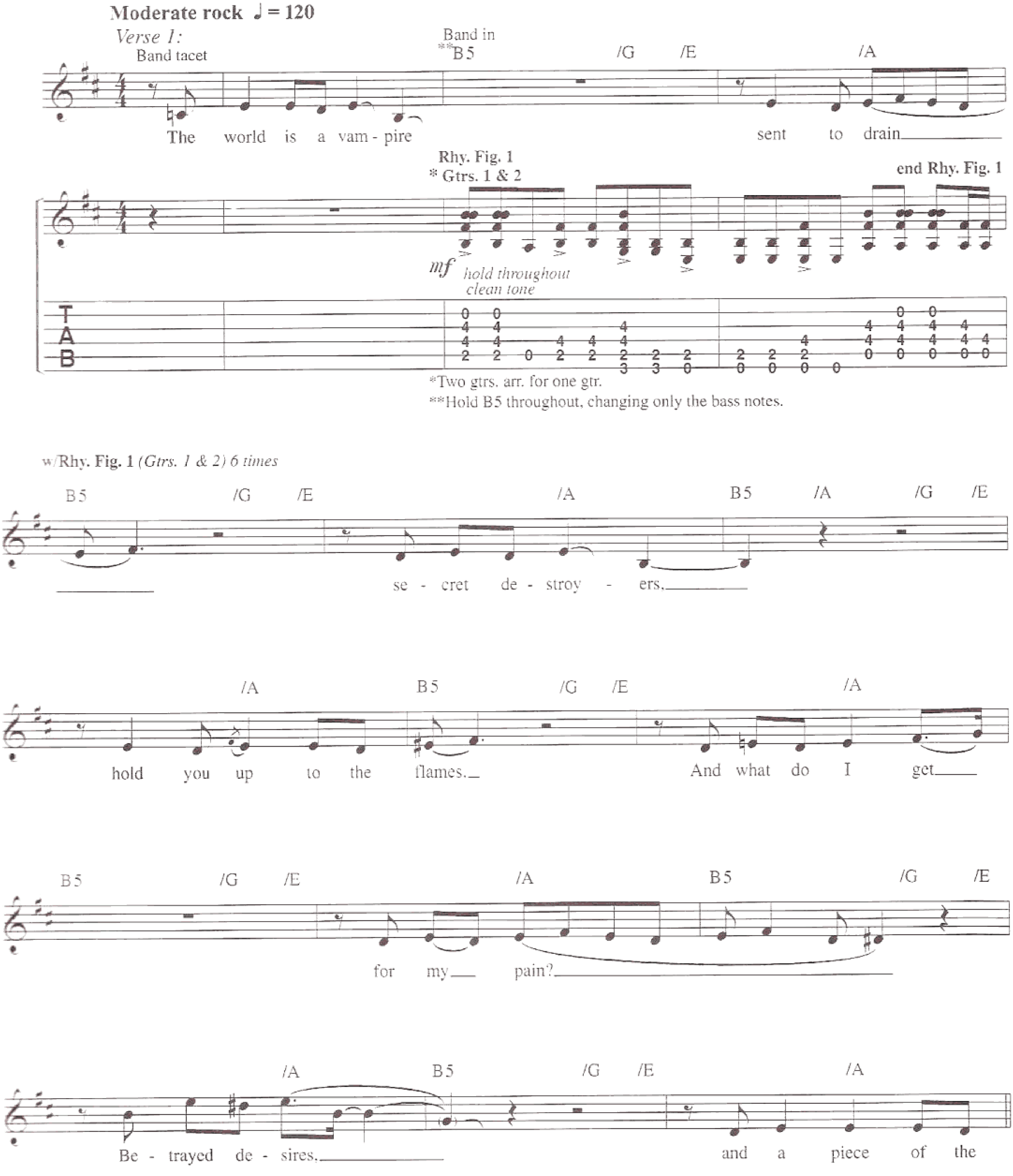

Coda
chines.
Gtrs. 1 & 2
Gtr. 1
Gtr. 2
rit.
both notes vib.


Rhy. Fig. 2A
Gtrs. 1 & 2

BULLET WITH BUTTERFLY WINGS

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Words and Music by
BILLY CORGAN


Moderate rock ♩ = 120
Verse 1:
Band tacet
Band in
**B5 /G /E /A
The world is a vam - pire sent to drain
Rhy. Fig. 1
* Gtrs. 1 & 2
end Rhy. Fig. 1
mf hold throughout
clean tone
T
A
B
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 6 times
B5 /G /E /A B5 /A /G /E
se - cret de - stroy - ers,
/A B5 /G /E /A
hold you up to the flames. And what do I get
B5 /G /E /A B5 /G /E
for my pain?
/A B5 /G /E /A
Be - trayed de - sires, and a piece of the

*Two gtrs. arr. for one gtr.
**Hold B5 throughout, changing only the bass notes.

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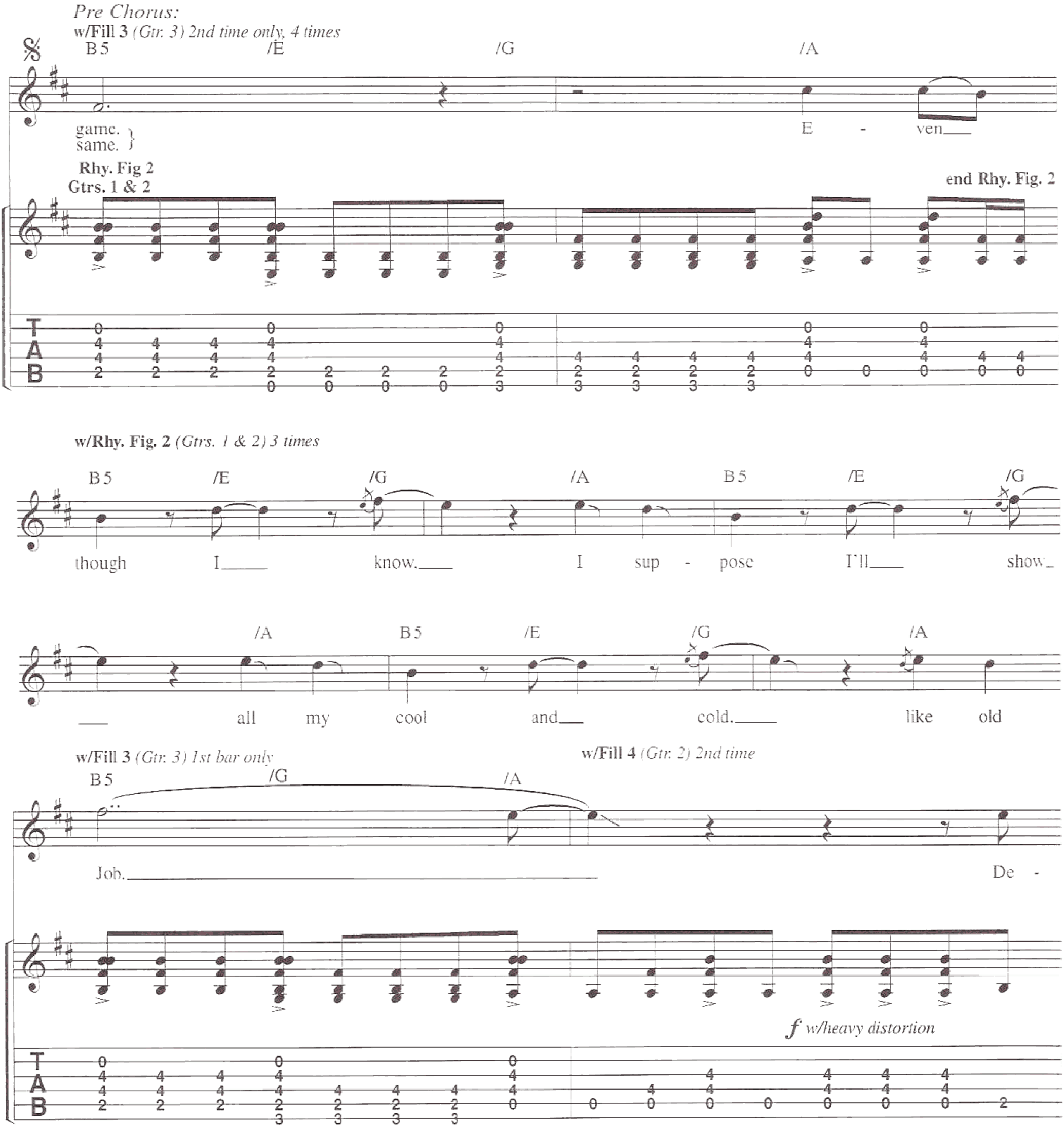
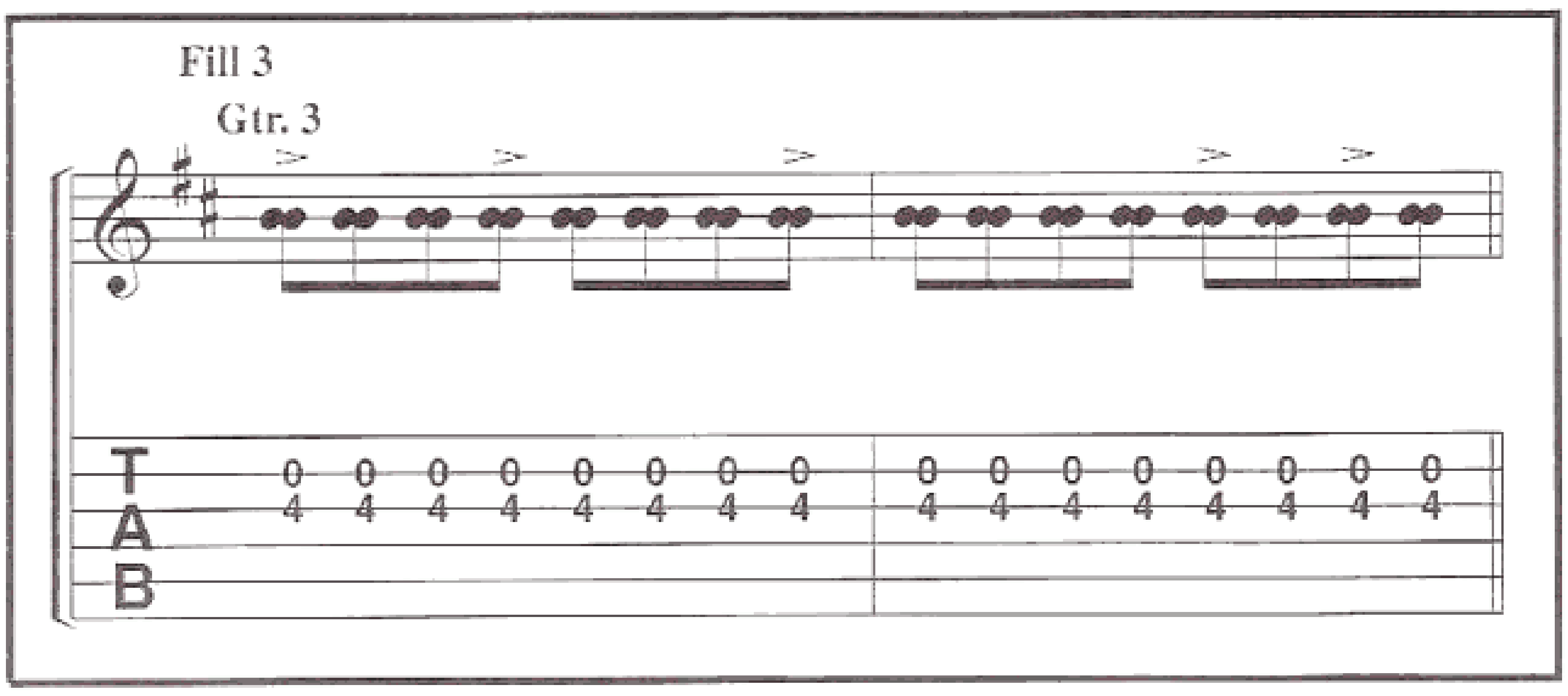
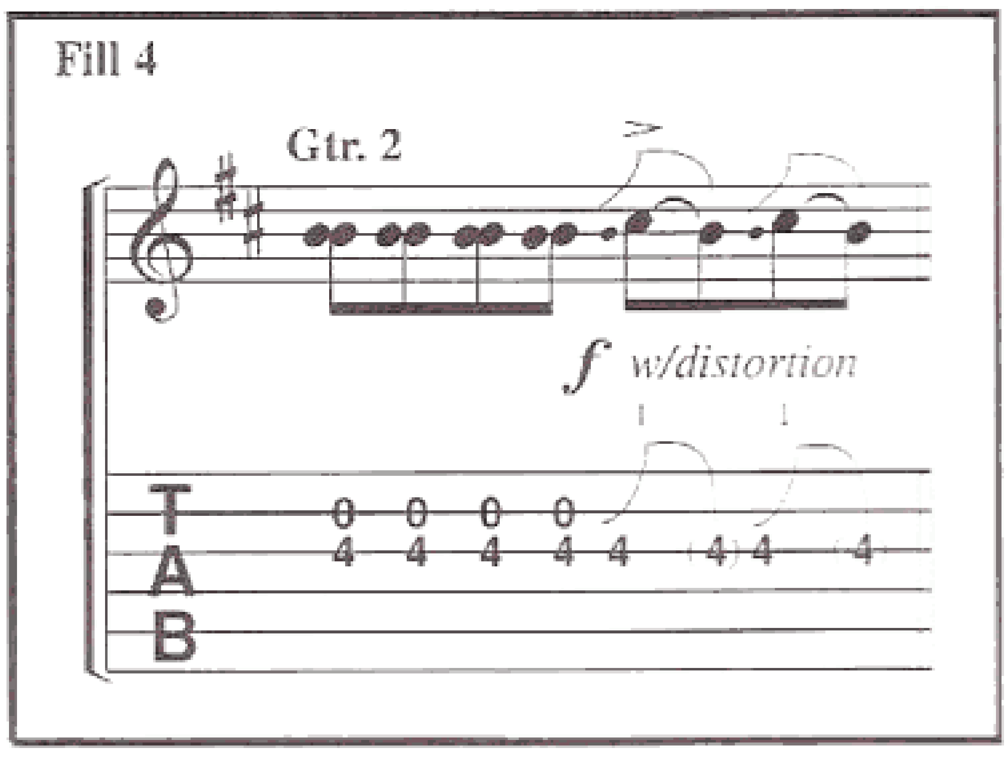
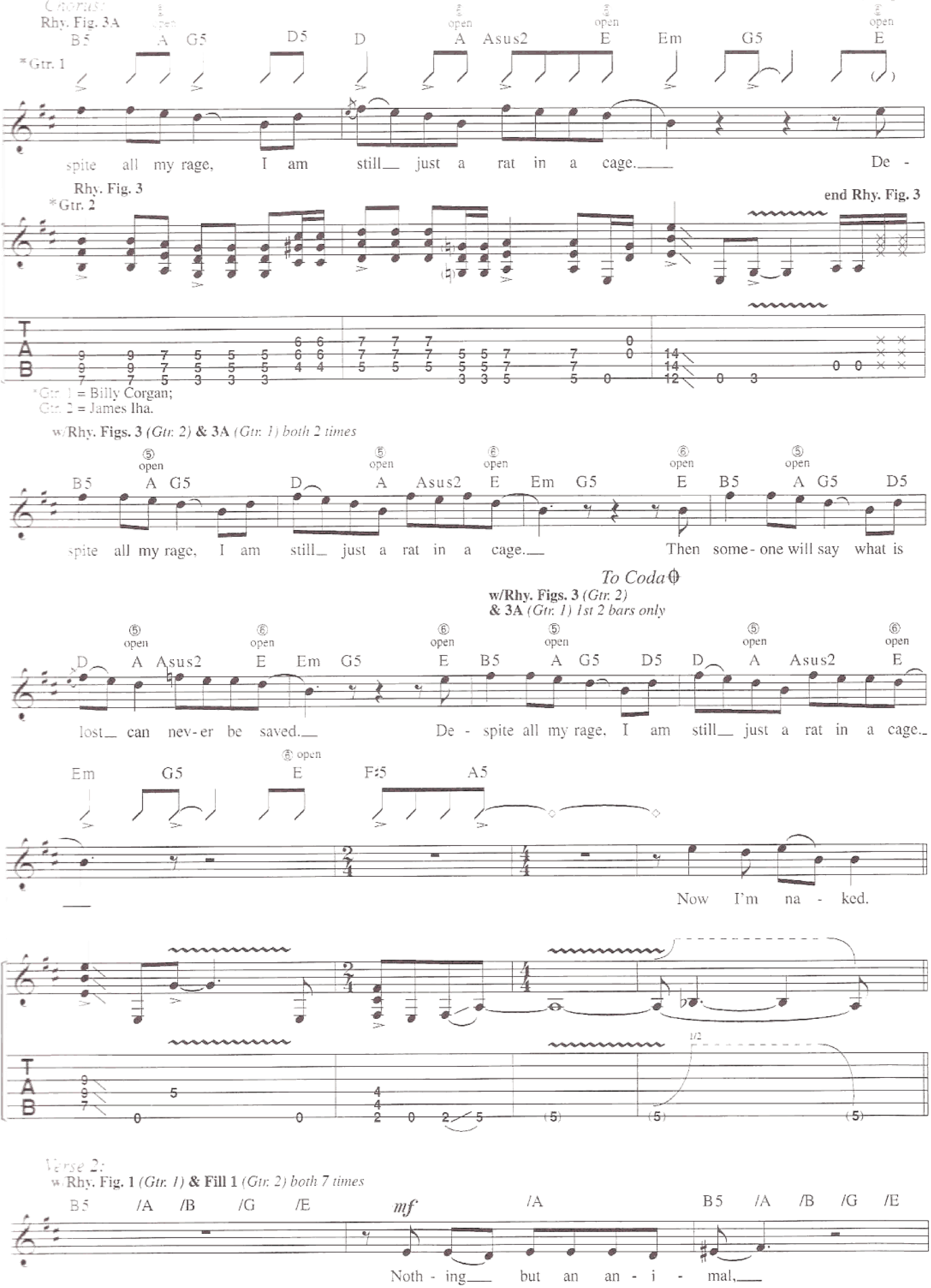
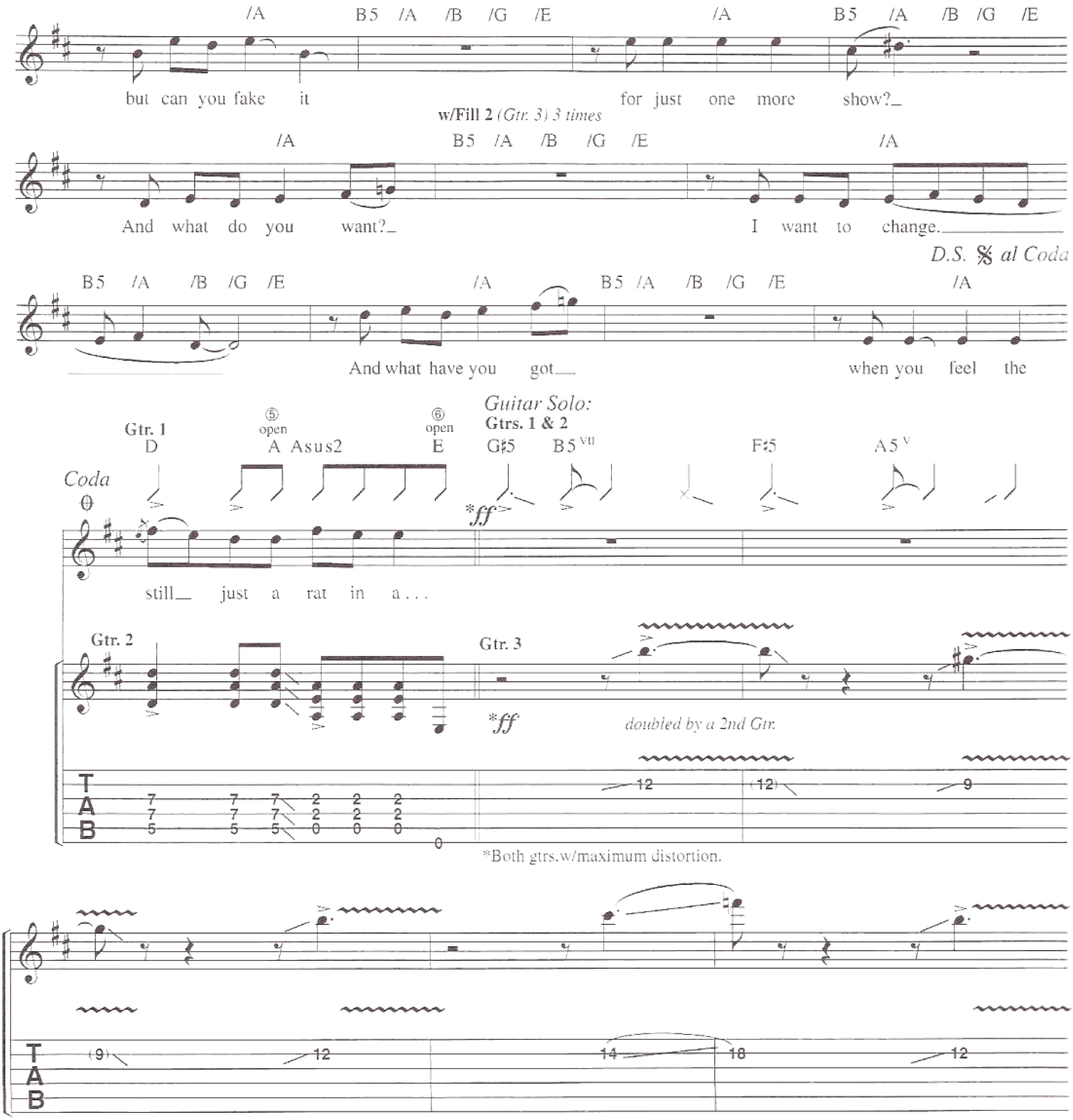

Pre Chorus:
w/Fill 3 (Gtr. 3) 2nd time only, 4 times
B5
/E
/G
/A
game.
same.
E - ven
Rhy. Fig 2
Gtrs. 1 & 2
end Rhy. Fig. 2
T
A
B
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 3 times
B5 /E /G /A B5 /E /G
though I know. I sup - pose I'll show
/A B5 /E /G /A
all my cool and cold. like old
w/Fill 3 (Gtr. 3) 1st bar only
w/Fill 4 (Gtr. 2) 2nd time
B5 /G /A
Job. De -
f w/heavy distortion
T
A
B

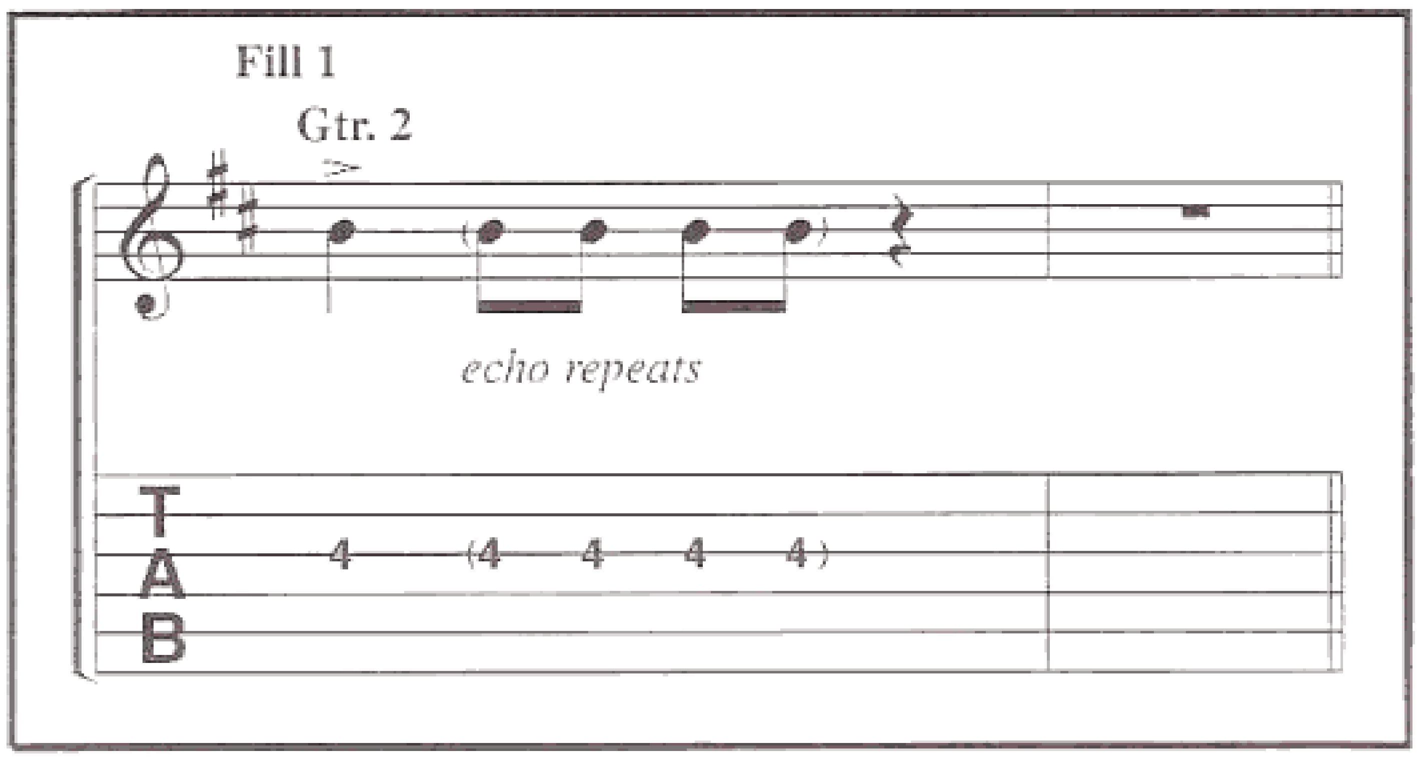

Fill 3
Gtr. 3
T
A
B


Fill 4
Gtr. 2
f w/distortion
T
A
B

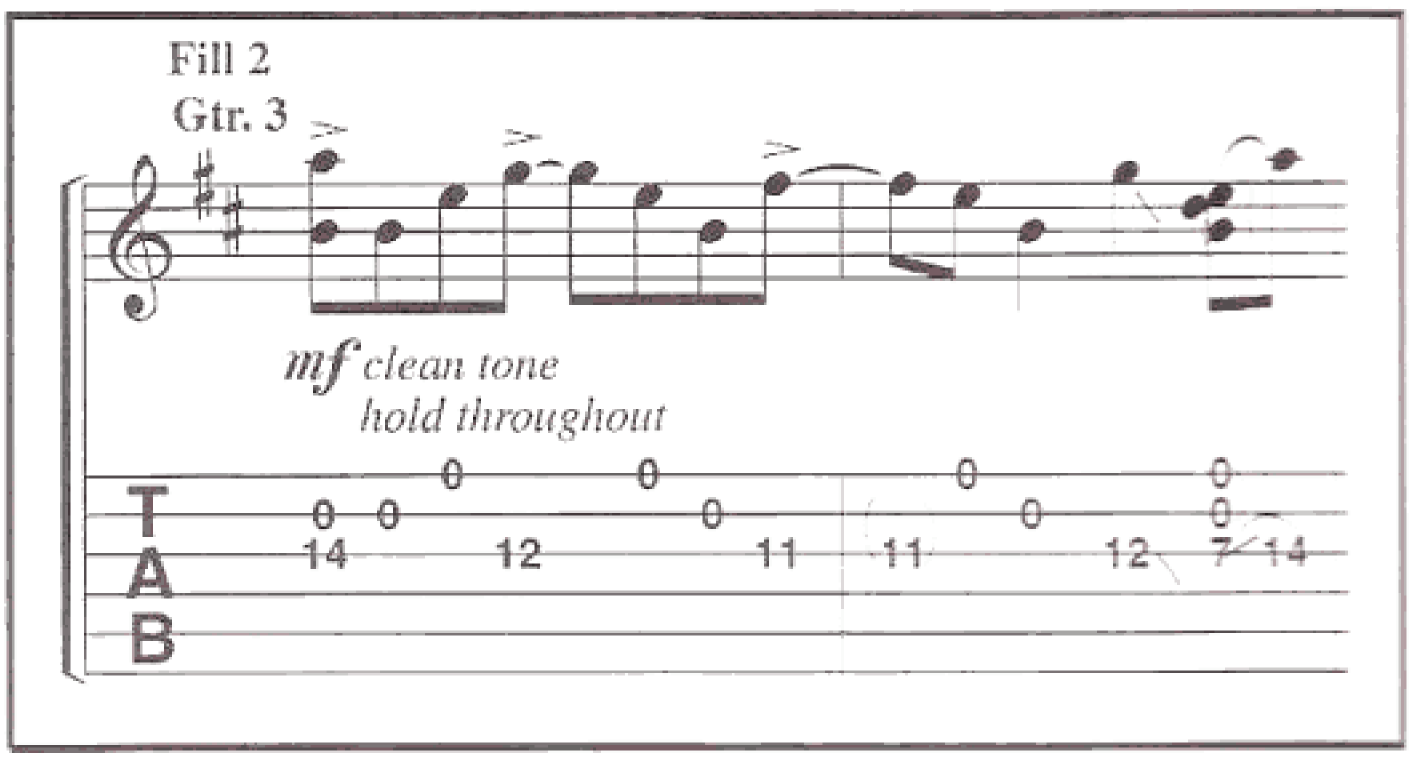

Chorus:
Rhy. Fig. 3A
end Rhy. Fig. 3A
*Gtr. 1
B5 A G5 D5 D A Asus2 E Em G5 E
open
spite all my rage, I am still just a rat in a cage. De -
Rhy. Fig. 3
*Gtr. 2
end Rhy. Fig. 3
*Gtr. 1 = Billy Corgan;
Gtr. 2 = James Iha.
w/Rhy. Figs. 3 (Gtr. 2) & 3A (Gtr. 1) both 2 times
B5 A G5 D A Asus2 E Em G5 E B5 A G5 D5
spite all my rage, I am still just a rat in a cage. Then some - one will say what is
To Coda
w/Rhy. Figs. 3 (Gtr. 2)
& 3A (Gtr. 1) 1st 2 bars only
D A Asus2 E Em G5 E B5 A G5 D5 D A Asus2 E
lost can nev - er be saved. De - spite all my rage, I am still just a rat in a cage.
Em G5 E F♯5 A5
⑥ open
Now I'm na - ked.
1/2
Verse 2:
w/Rhy. Fig. 1 (Gtr. 1) & Fill 1 (Gtr. 2) both 7 times
B5 /A /B /G /E /A B5 /A /B /G /E
mf
Noth - ing but an an - i - mal,

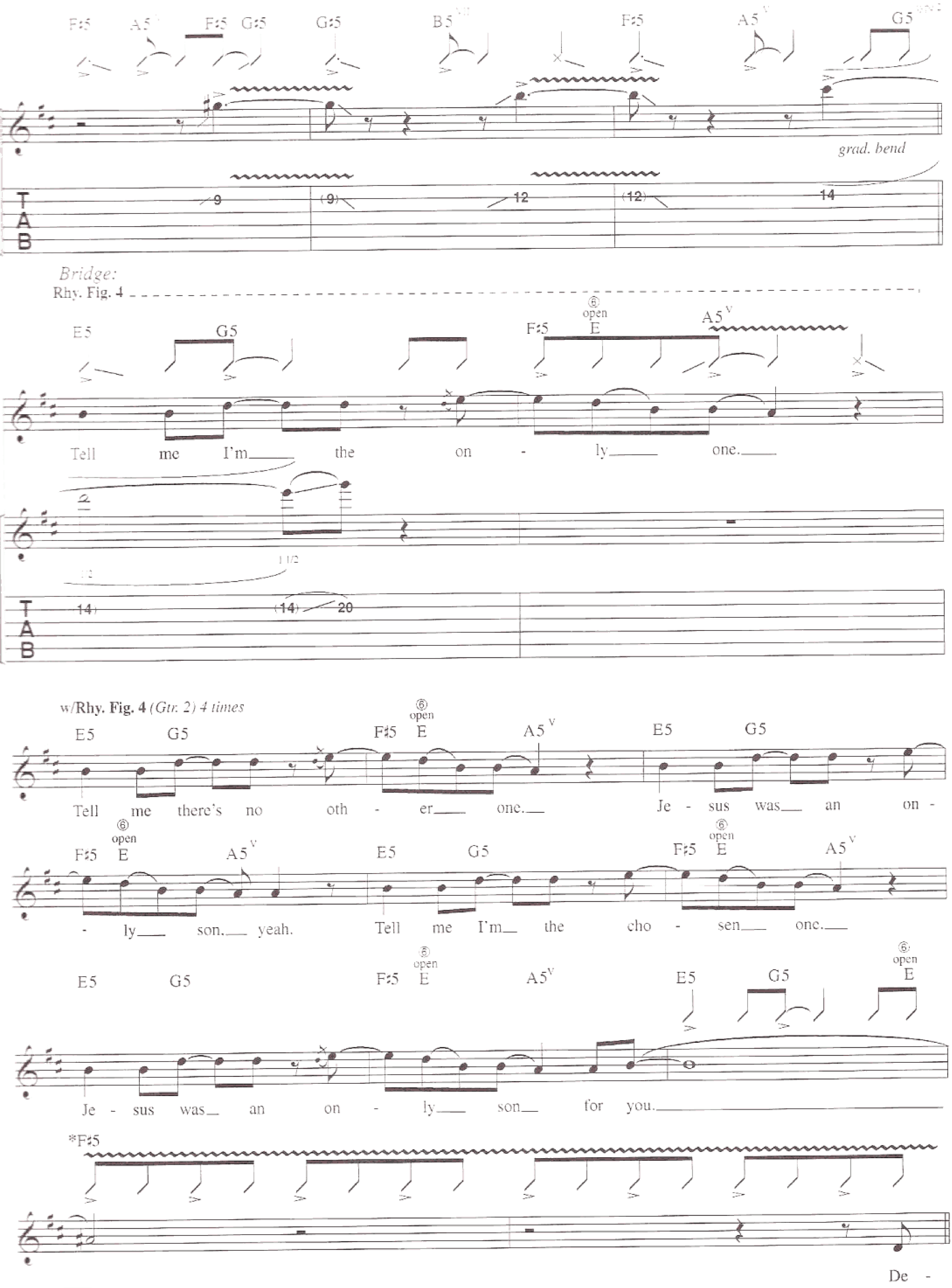

/A
B5 /A /B /G /E
/A
B5 /A /B /G /E
but can you fake it
for just one more show?
w/Fill 2 (Gtr. 3) 3 times
/A
B5 /A /B /G /E
/A
And what do you want?
I want to change.
D.S. 𝄋 al Coda
B5 /A /B /G /E
/A
B5 /A /B /G /E
/A
And what have you got
when you feel the
Coda
𝄌
Gtr. 1
D
⑤ open
A Asus2
⑥ open
E
Guitar Solo:
Gtrs. 1 & 2
G♮5
B5 VII
F♮5
A5 V
*ff
still just a rat in a . . .
Gtr. 2
Gtr. 3
*ff
doubled by a 2nd Gtr.
T
A
B
7 7 5
7 7 5
7 7 5
2 2 0
2 2 0
2 2 0
0
12
(12)
9
*Both gtrs.w/maximum distortion.
(9)
12
14
18
12

Fill 1


Gtr. 2
echo repeats
T
A
B
4 (4 4 4 4)

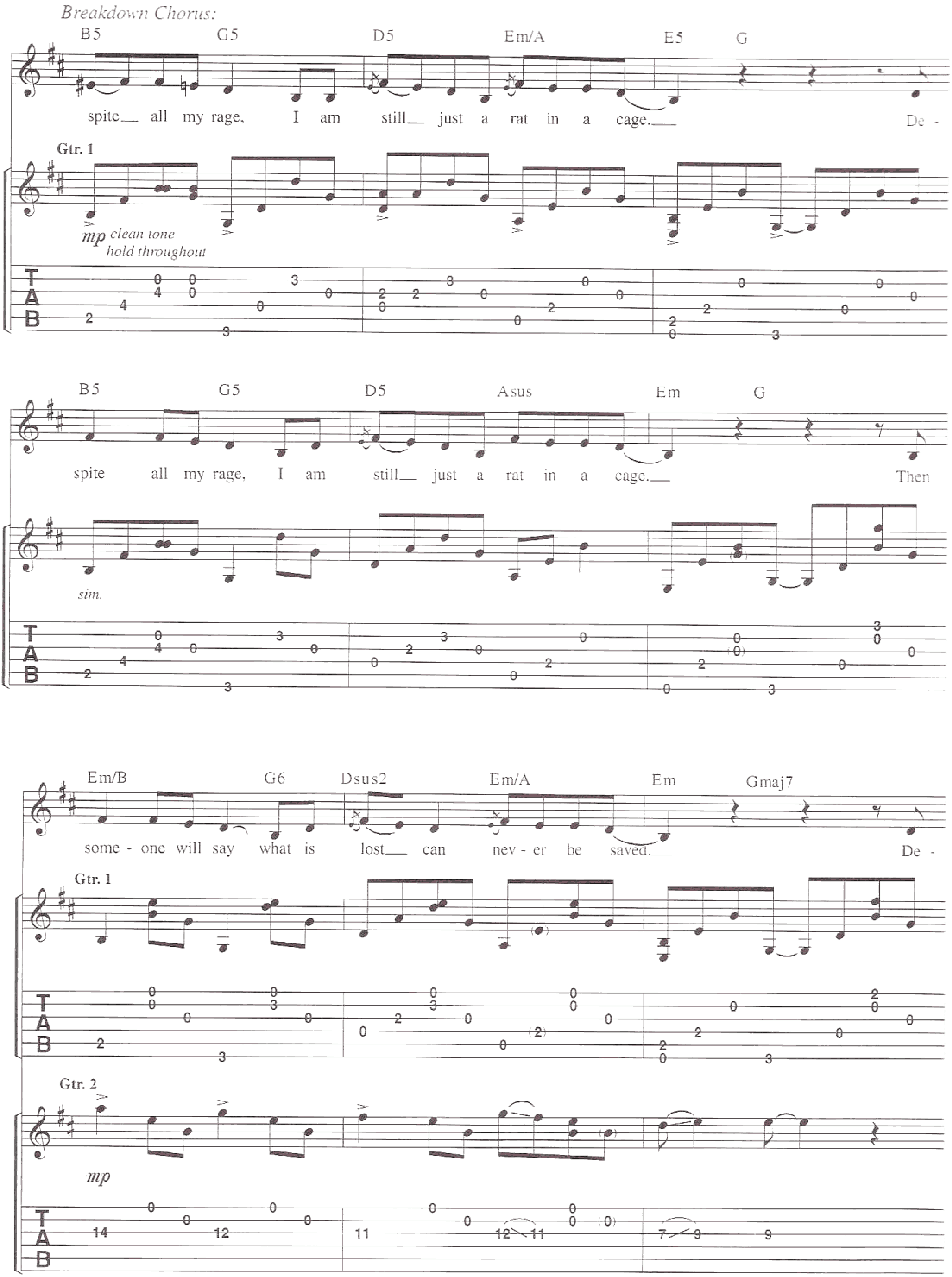
Fill 2

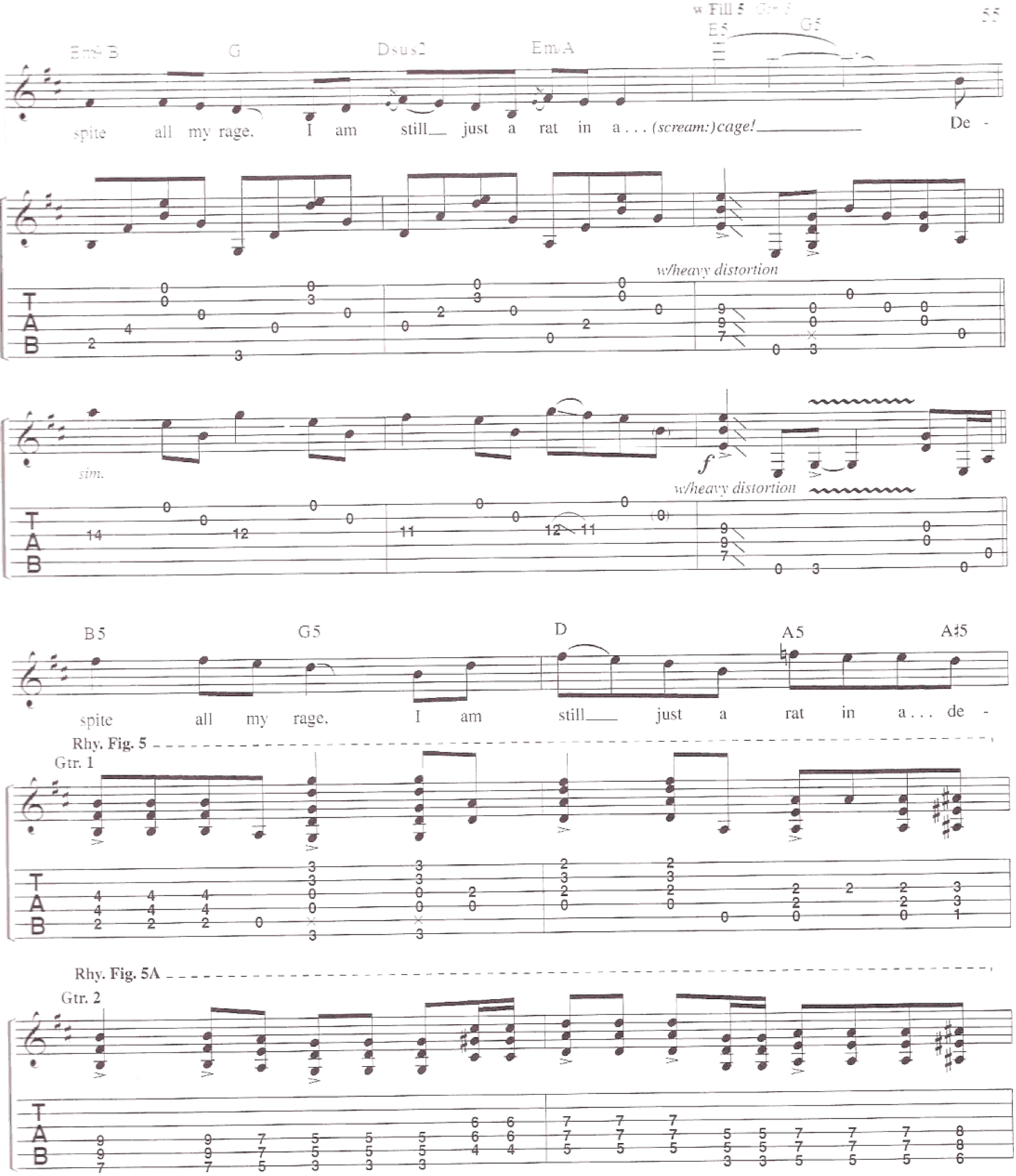

Gtr. 3
mf clean tone
hold throughout
T
A
B
0 0 14
0 12
0 0 11
11 0 0 12
0 0 7 14


F♯5 A5 F♯5 G♯5 G♯5 B5 F♯5 A5 G5
grad. bend
9 (9) 12 (12) 14
Bridge:
Rhy. Fig. 4
E5 G5 F♯5 open E A5
Tell me I'm the on - ly one.
1/2 1 1/2
14) (14) 20
w/Rhy. Fig. 4 (Gtr. 2) 4 times
E5 G5 F♯5 open E A5 E5 G5
Tell me there's no oth - er one. Je - sus was an on -
F♯5 open E A5 E5 G5 F♯5 open E A5
- ly son. yeah. Tell me I'm the cho - sen one.
E5 G5 F♯5 open E A5 E5 G5 open E
Je - sus was an on - ly son for you.
*F♯5
De -

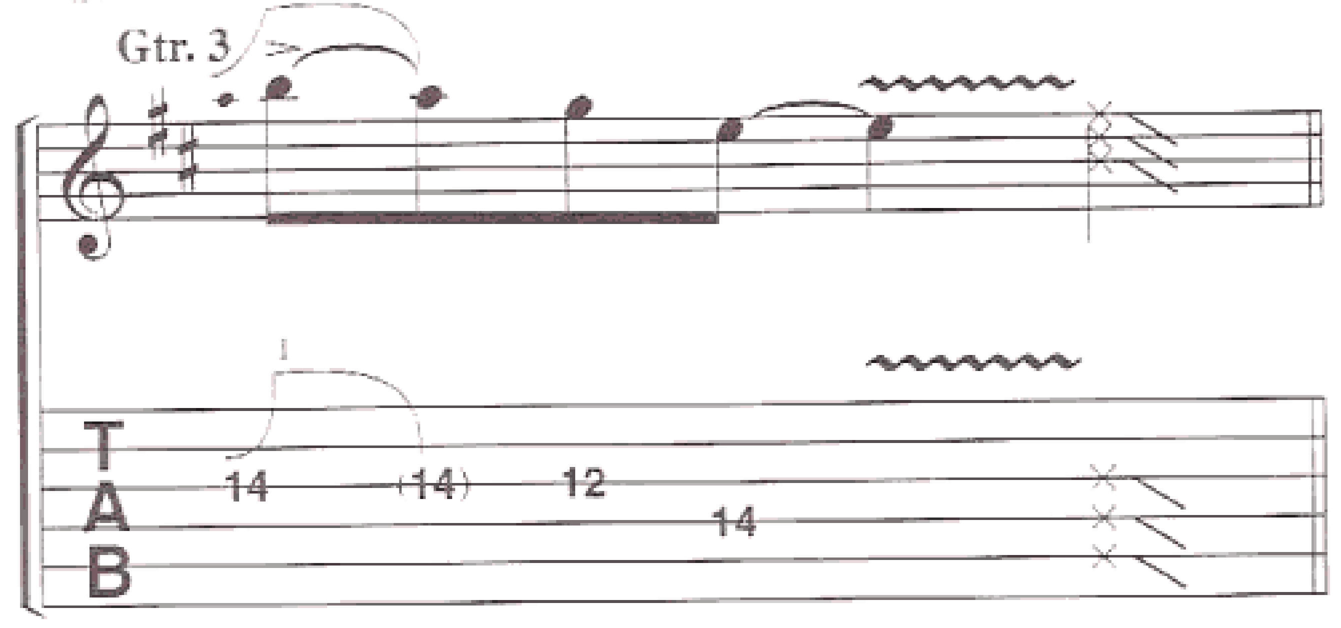
---

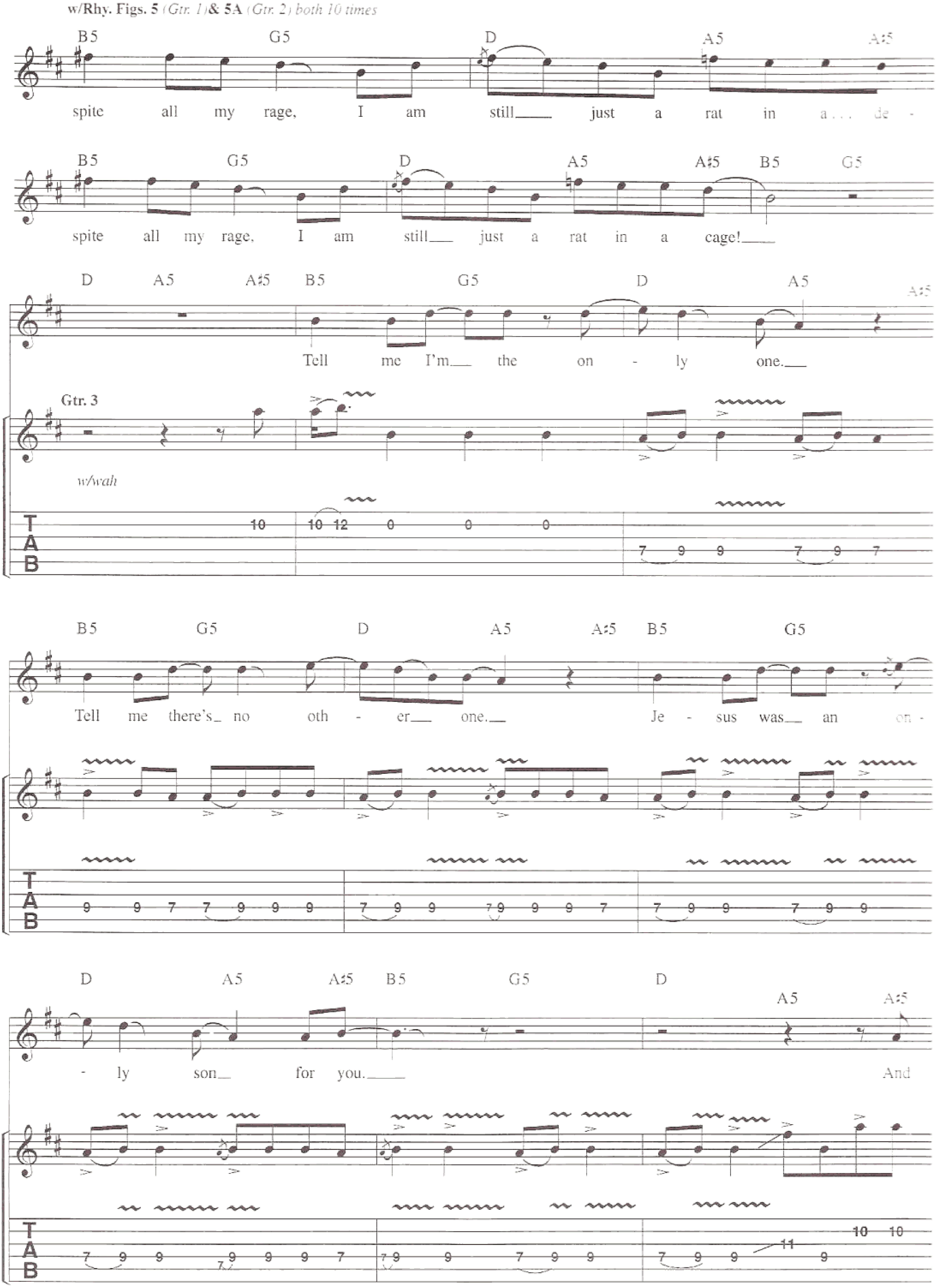
*Vibrato whole chord.

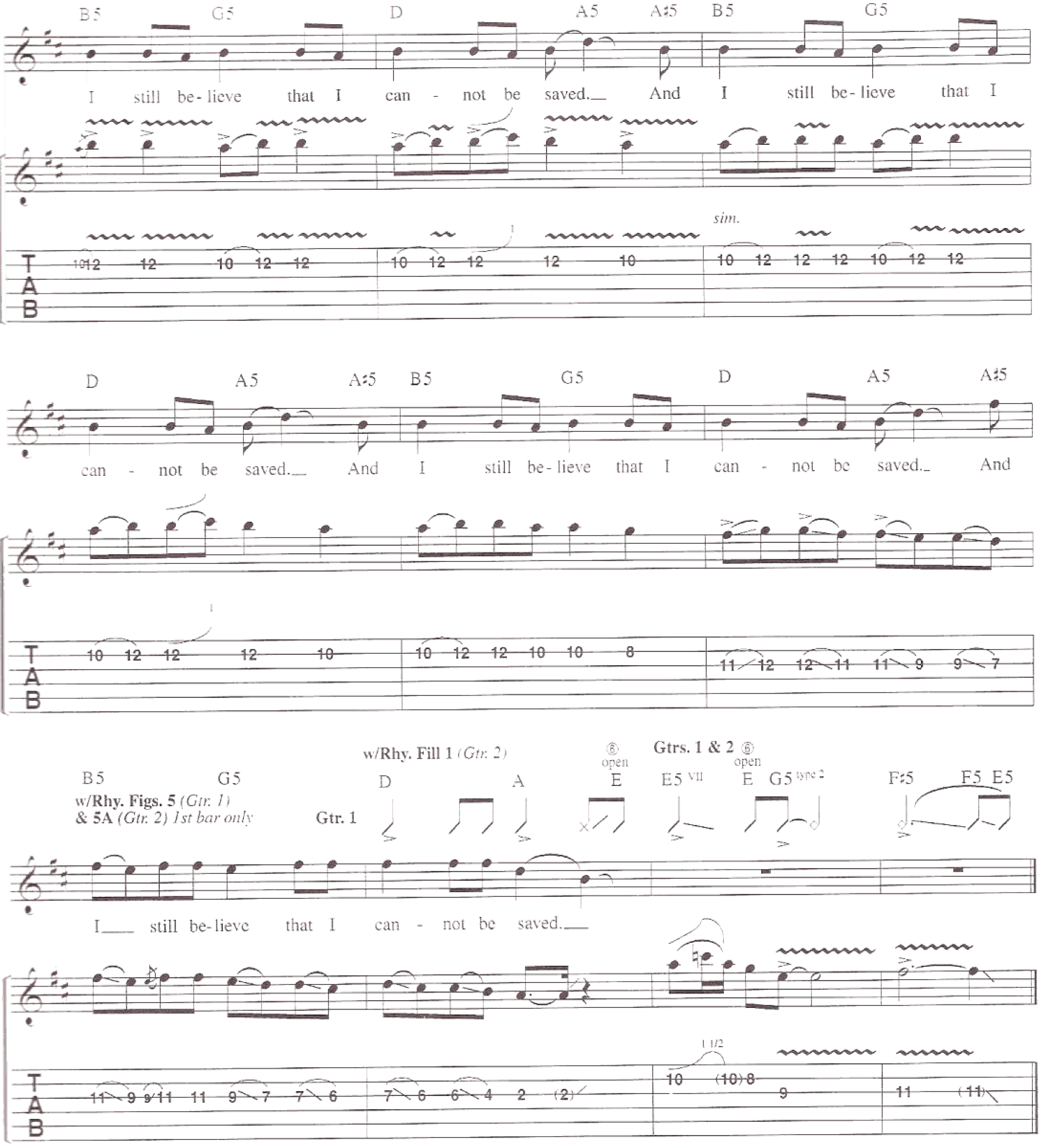

Breakdown Chorus:
B5 G5 D5 Em/A E5 G
spite all my rage, I am still just a rat in a cage. De -
Gtr. 1
mp clean tone
hold throughout
B5 G5 D5 Asus Em G
spite all my rage, I am still just a rat in a cage. Then
sim.
Em/B G6 Dsus2 Em/A Em Gmaj7
some - one will say what is lost can nev - er be saved. De -
Gtr. 1
Gtr. 2
mp
T
A
B

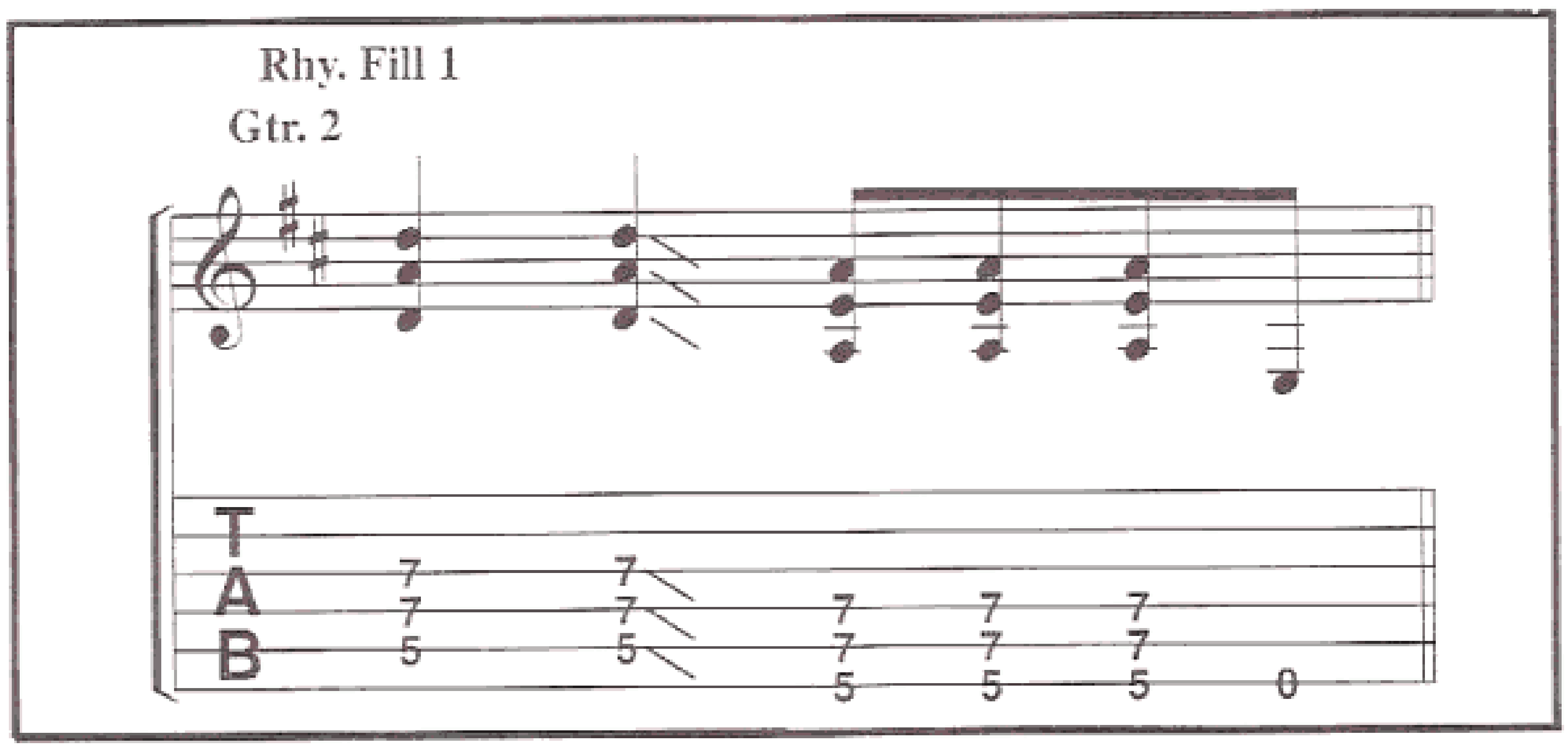

Em9/B
G
Dsus2
Em/A
w/Fill 5 (Gtr. 3)
E5
G5
spite all my rage. I am still just a rat in a . . . (scream:) cage!
De -
w/heavy distortion
sim.
f
w/heavy distortion
B5
G5
D
A5
A♭5
spite all my rage, I am still just a rat in a . . . de -
Rhy. Fig. 5
Gtr. 1
Rhy. Fig. 5A
Gtr. 2
T
A
B

Fill 5


Gtr. 3
1
14
(14)
12
14
T
A
B

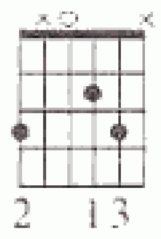

w/Rhy. Figs. 5 (Gtr. 1) & 5A (Gtr. 2) both 10 times
B5 G5 D A5 A♯5
spite all my rage, I am still just a rat in a . . . de -
B5 G5 D A5 A♯5 B5 G5
spite all my rage, I am still just a rat in a cage!
D A5 A♯5 B5 G5 D A5 A♯5
Tell me I'm the on - ly one.
Gtr. 3
w/wah
T A B
10 10 12 0 0 0
7 9 9 7 9 7
B5 G5 D A5 A♯5 B5 G5
Tell me there's no oth - er one. Je - sus was an on -
9 9 7 7 9 9 9 7 9 9 7 9 9 9 7 7 9 9 7 9 9
D A5 A♯5 B5 G5 D A5 A♯5
- ly son for you. And
7 9 9 7 9 9 9 7 7 9 9 7 9 9 7 9 9 11 9 10 10


B5 G5 D A5 A♯5 B5 G5
I still be-lieve that I can - not be saved. And I still be-lieve that I
sim.
D A5 A♯5 B5 G5 D A5 A♯5
can - not be saved. And I still be-lieve that I can - not be saved. And
w/Rhy. Fill 1 (Gtr. 2)
⑥ open
Gtrs. 1 & 2 ⑥ open
B5 G5 D A E E5 VII E G5 type 2 F♯5 F5 E5
w/Rhy. Figs. 5 (Gtr. 1) & 5A (Gtr. 2) 1st bar only
Gtr. 1
I still be-lieve that I can - not be saved.
1 1/2
T
A
B

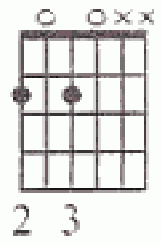

Rhy. Fill 1
Gtr. 2
T
A
B

TO FORGIVE

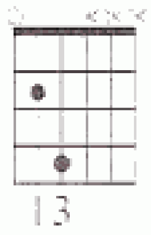
Gsus2



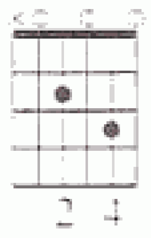
F♯m7



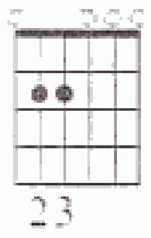
Esus2



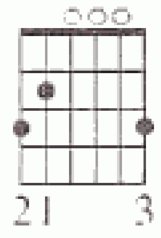
A7sus



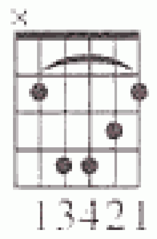
Em



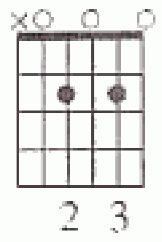
G



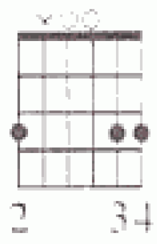
Bm



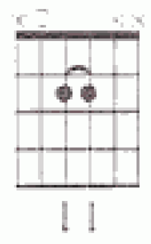
A7



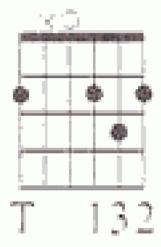
G5



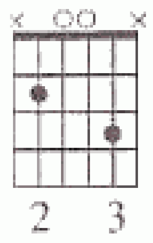
A5



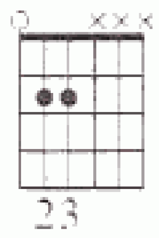
D/F♯



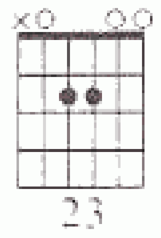
G/B



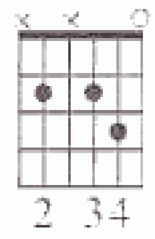
E5



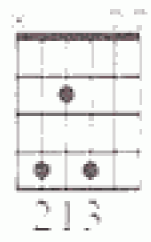
A(9)



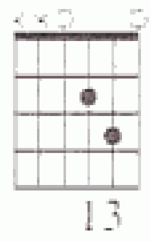
Bm7sus



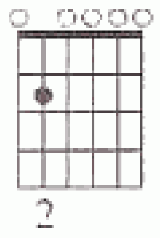
C♯m7



Dsus2



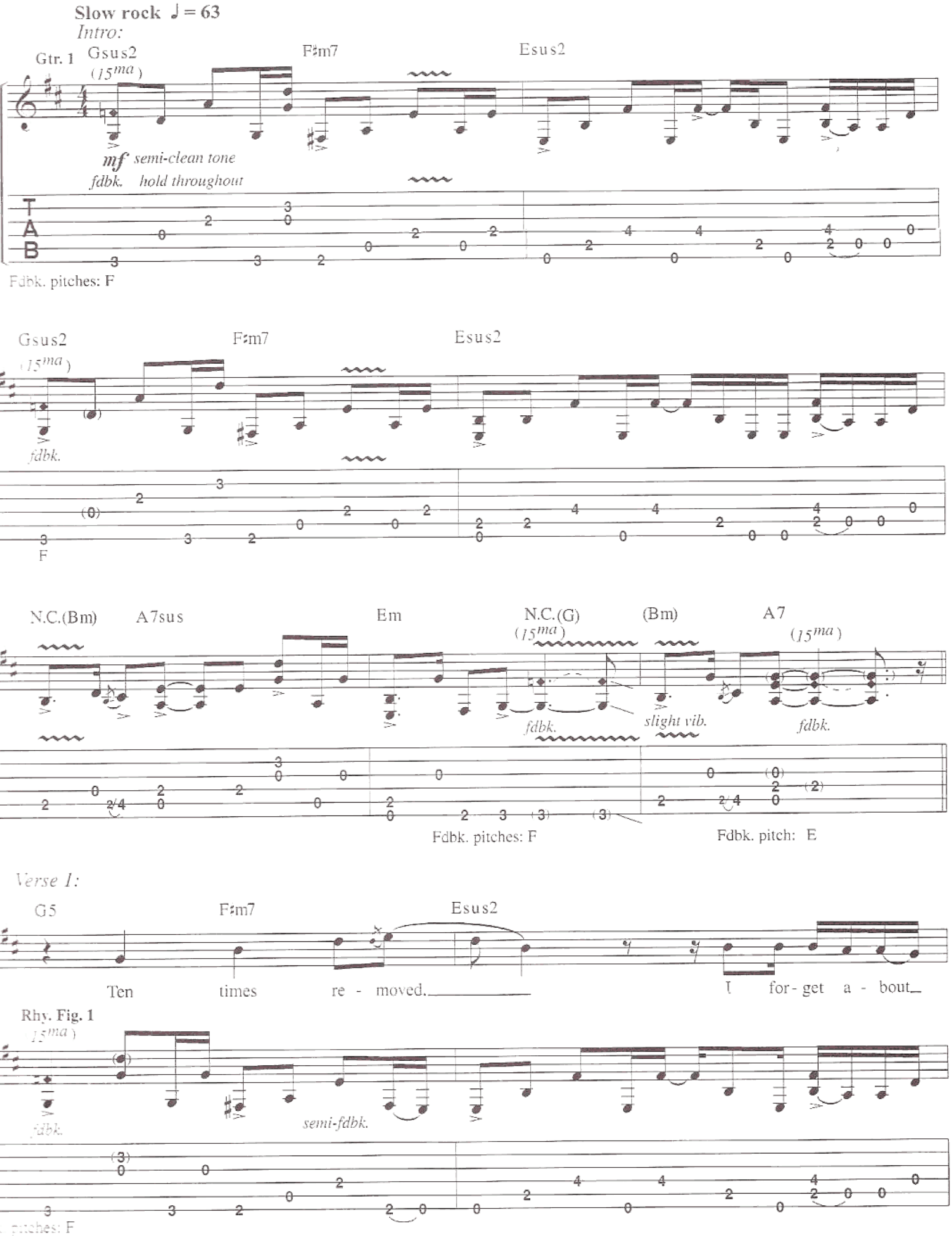
Em7



TO FORGIVE

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Words and Music by
BILLY CORGAN


Slow rock ♩ = 63
Intro:
Gtr. 1
Gsus2
(15ma)
F♯m7
Esus2
mf semi-clean tone
fdbk. hold throughout
T
A
B
Fdbk. pitches: F
Gsus2
(15ma)
F♯m7
Esus2
fdbk.
F
N.C.(Bm)
A7sus
Em
N.C.(G)
(15ma)
(Bm)
A7
(15ma)
fdbk.
slight vib.
fdbk.
Fdbk. pitches: F
Fdbk. pitch: E
Verse 1:
G5
F♯m7
Esus2
Ten times re - moved.
I for - get a - bout
Rhy. Fig. 1
(15ma)
fdbk.
semi-fdbk.
Fdbk. pitches: F

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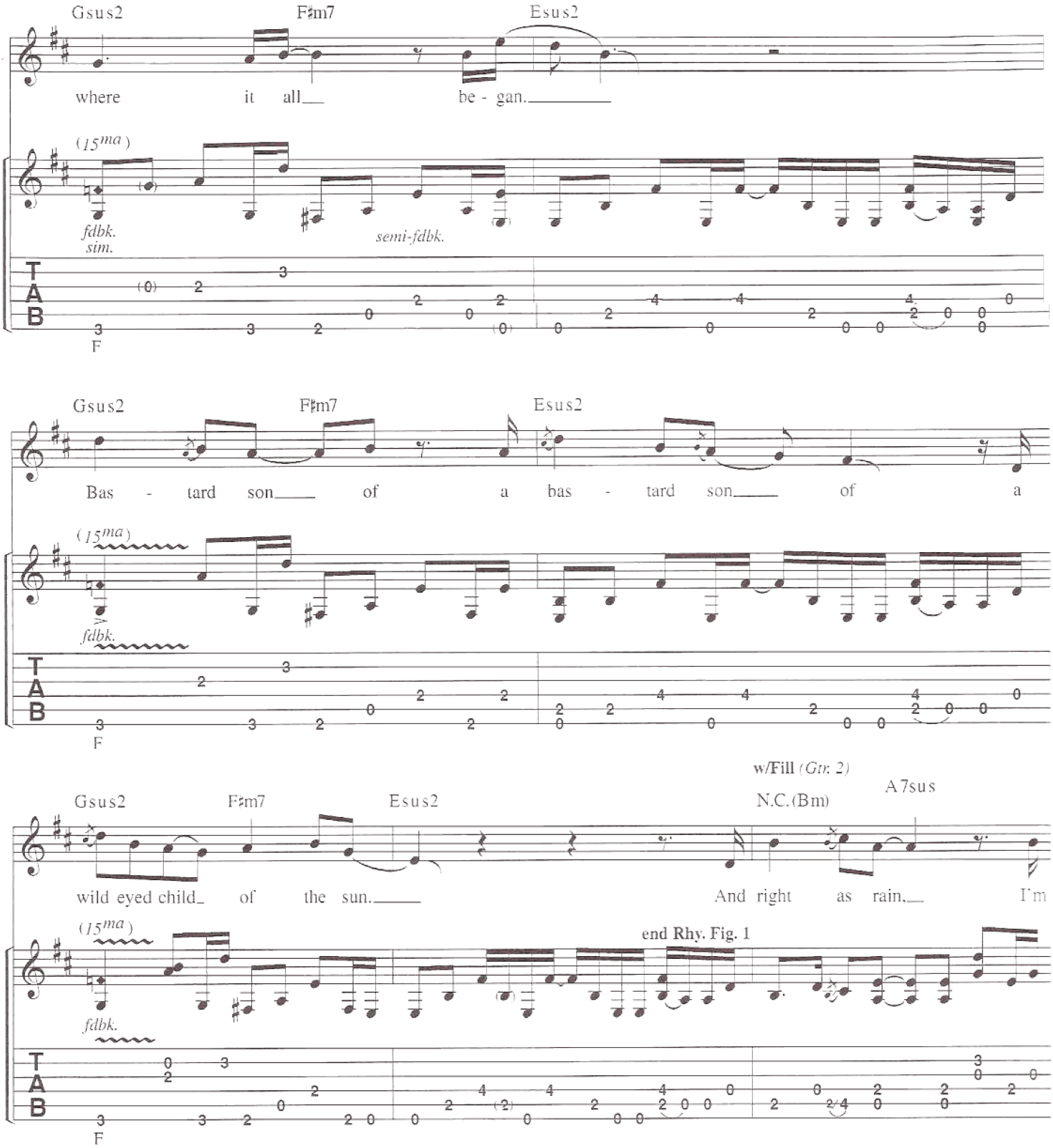
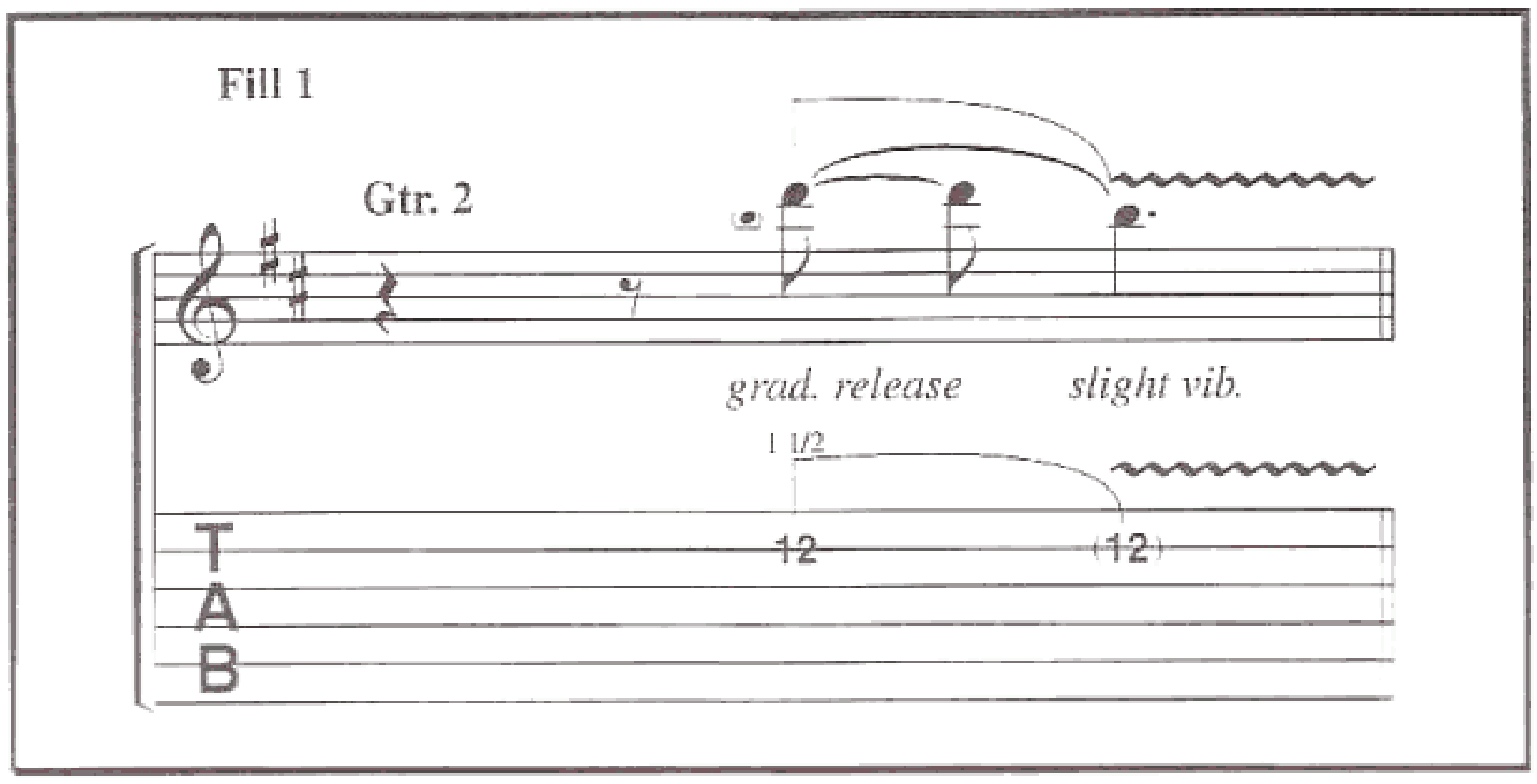
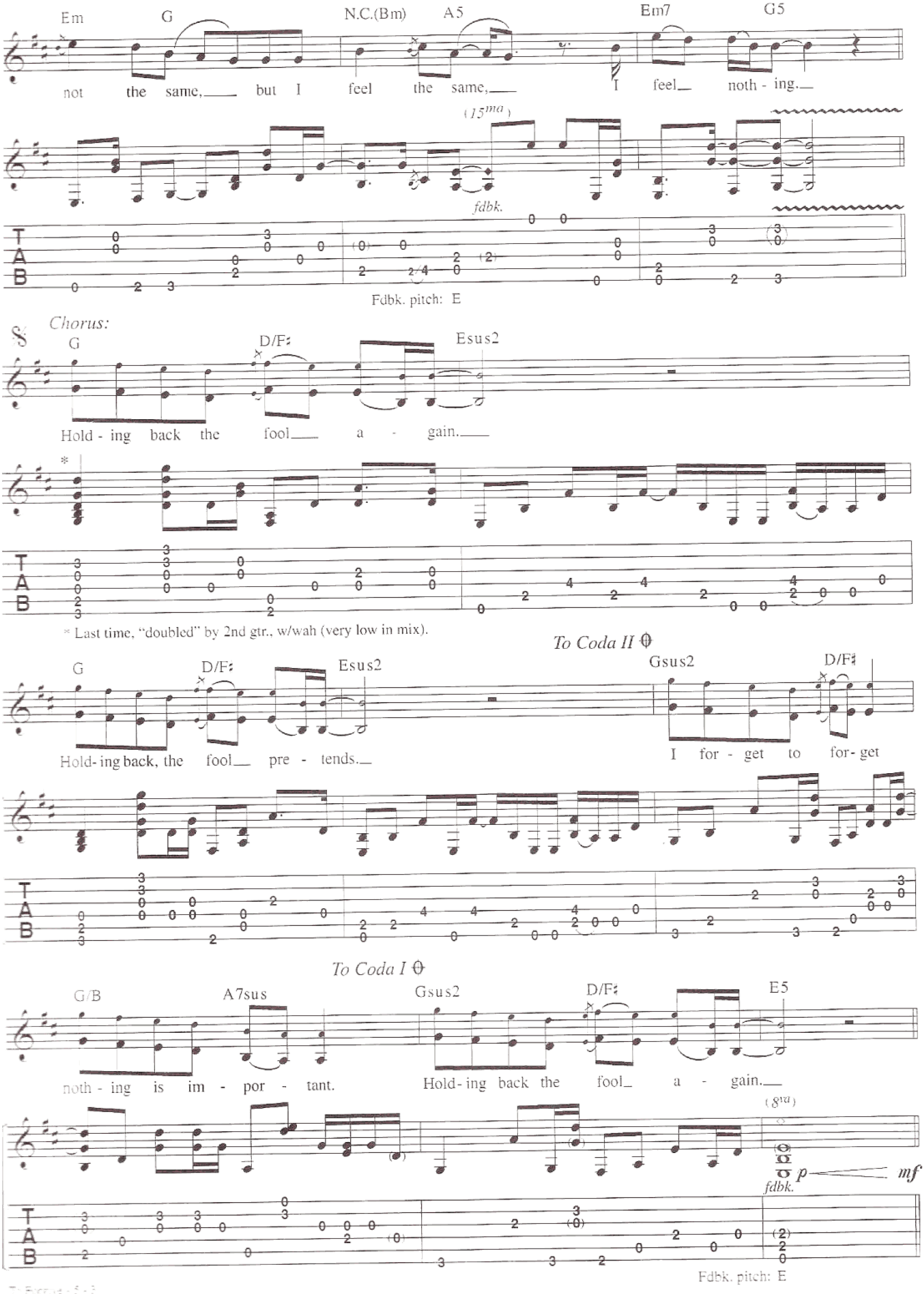
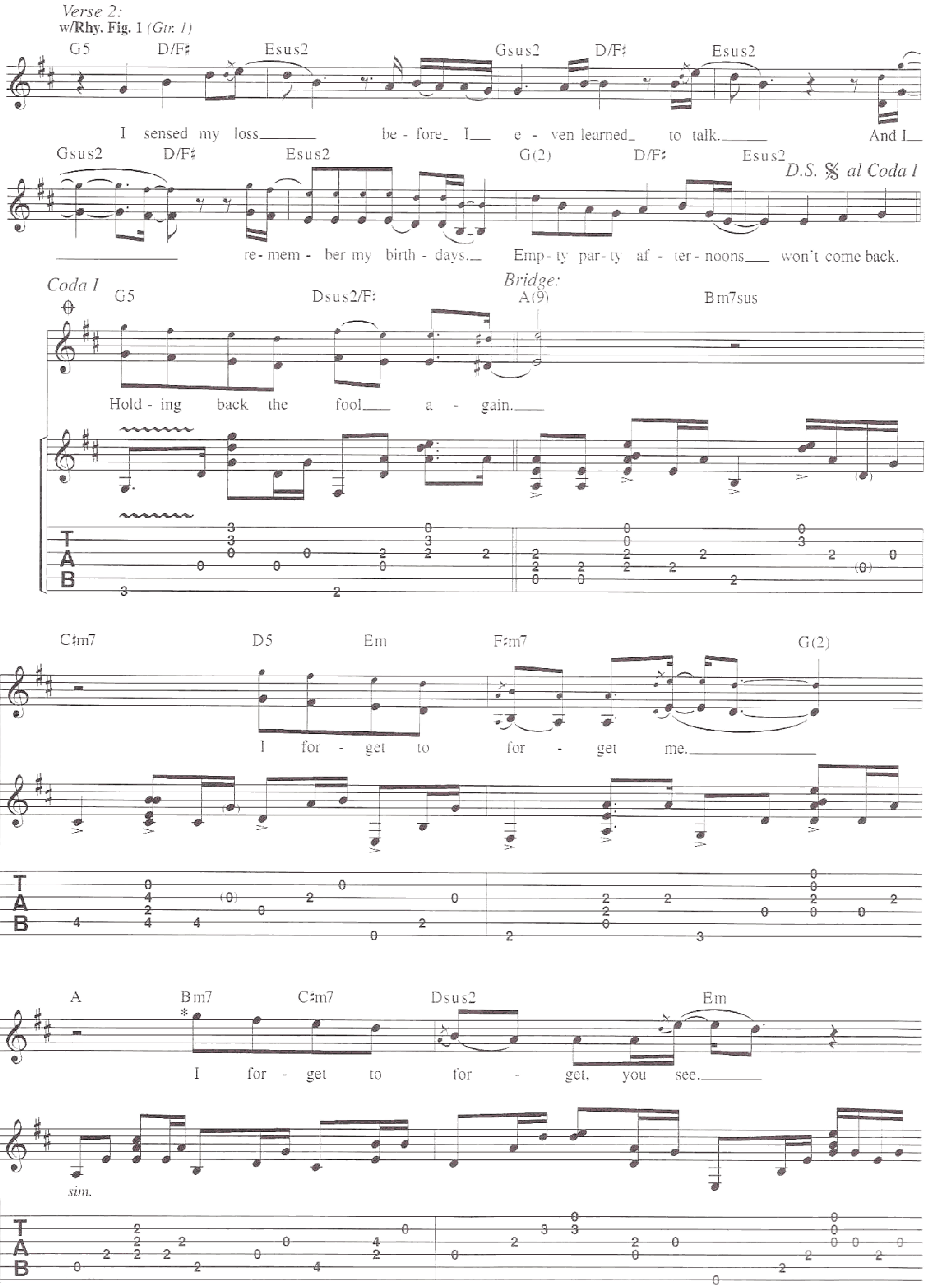

Gsus2
F♯m7
Esus2
where it all__ be - gan.______
(15ma)
fdbk.
sim.
semi-fdbk.
F
Gsus2
F♯m7
Esus2
Bas - tard son____ of a bas - tard son____ of a
(15ma)
fdbk.
F
w/Fill (Gtr. 2)
Gsus2
F♯m7
Esus2
N.C.(Bm)
A7sus
wild eyed child_ of the sun.______ And right as rain.__ I'm
(15ma)
end Rhy. Fig. 1
fdbk.
F

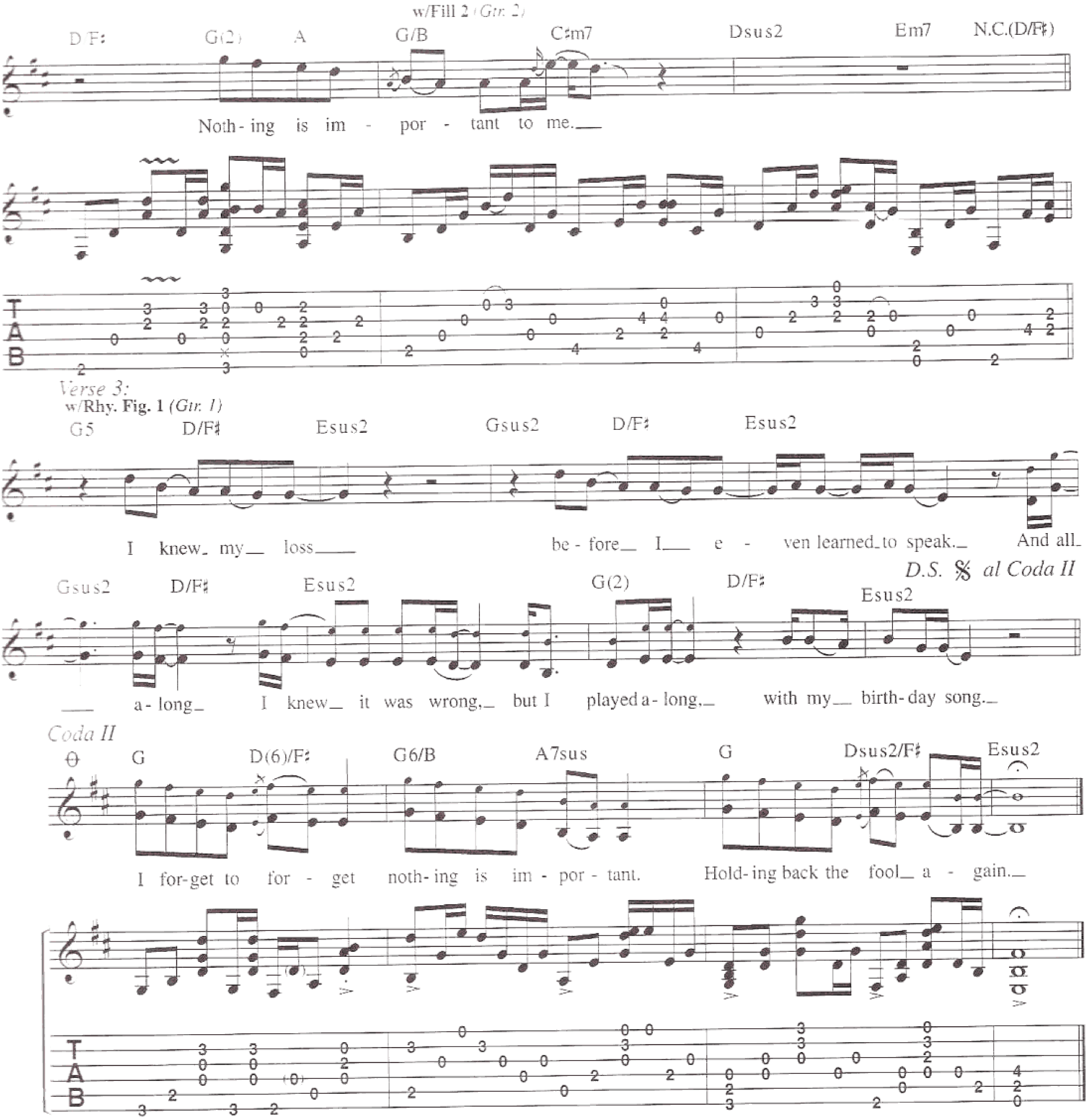

Fill 1
Gtr. 2
grad. release
slight vib.
1 1/2
12
(12)

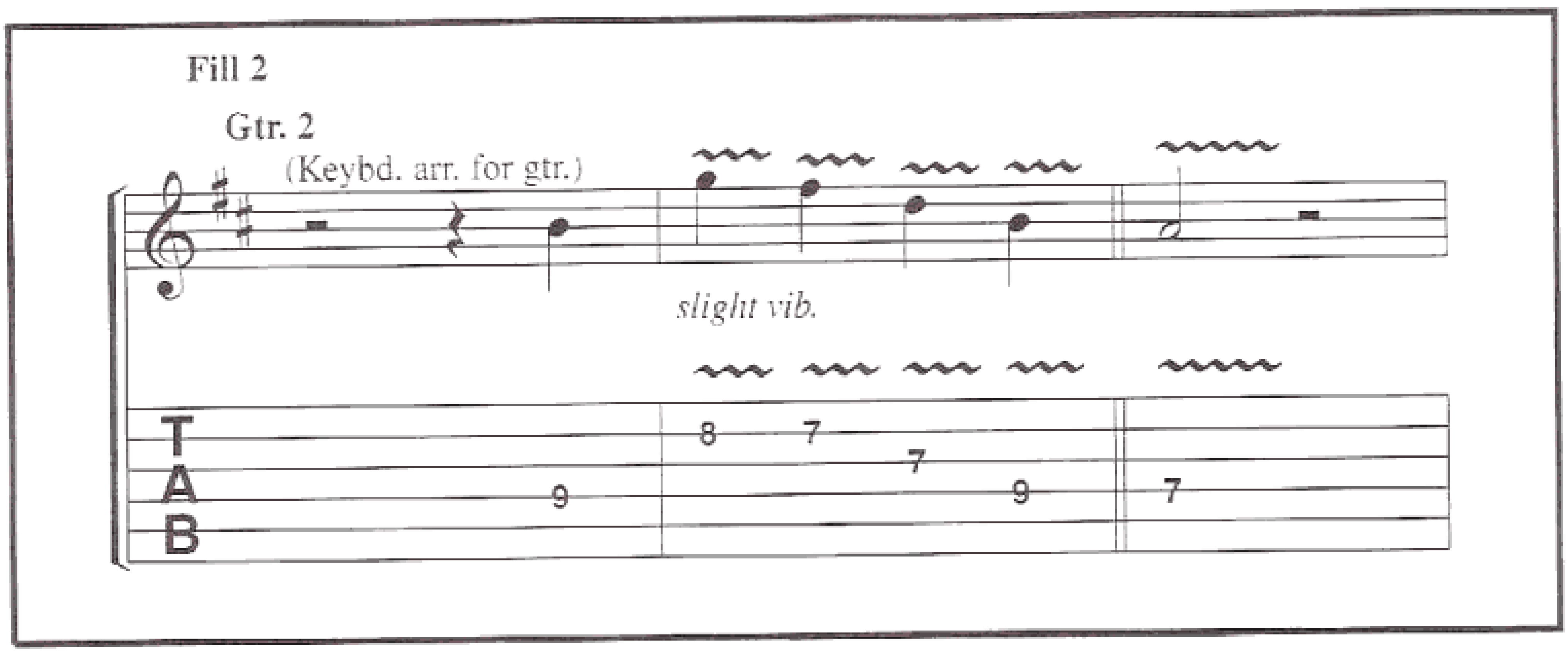

Em
G
N.C.(Bm)
A5
Em7
G5
not the same, but I feel the same, I feel nothing.
(15ma)
fdbk.
Fdbk. pitch: E
Chorus:
G
D/F♯
Esus2
Holding back the fool again.
To Coda II
G
D/F♯
Esus2
Gsus2
D/F♯
Holding back, the fool pretends. I forget to forget
To Coda I
G/B
A7sus
Gsus2
D/F♯
E5
nothing is important. Holding back the fool again.
(8va)
fdbk.
p
mf
Fdbk. pitch: E

* Last time, "doubled" by 2nd gtr., w/wah (very low in mix).


Verse 2:
w/Rhy. Fig. 1 (Gtr. 1)
G5 D/F♯ Esus2 Gsus2 D/F♯ Esus2
I sensed my loss before I even learned to talk. And I
Gsus2 D/F♯ Esus2 G(2) D/F♯ Esus2
D.S. 𝄋 al Coda I
remember my birthdays. Empty party afternoons won't come back.
Coda I
G5 Dsus2/F♯
Bridge:
A(9) Bm7sus
Holding back the fool again.
T
A
B
C♯m7 D5 Em F♯m7 G(2)
I forget to forget me.
A Bm7 C♯m7 Dsus2 Em
I forget to forget, you see.
sim.

* Vocal is doubled.

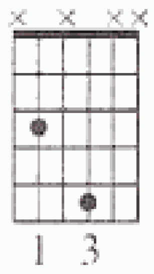

w/Fill 2 (Gtr. 2)
D/F♯
G(2)
A
G/B
C♯m7
Dsus2
Em7
N.C.(D/F♯)
Noth-ing is im-por-tant to me.
Verse 3:
w/Rhy. Fig. 1 (Gtr. 1)
G5
D/F♯
Esus2
Gsus2
D/F♯
Esus2
I knew my loss be-fore I e-ven learned to speak. And all
D.S. 𝄋 al Coda II
Gsus2
D/F♯
Esus2
G(2)
D/F♯
Esus2
a-long I knew it was wrong, but I played a-long, with my birth-day song.
Coda II
G
D(6)/F♯
G6/B
A7sus
G
Dsus2/F♯
Esus2
I for-get to for-get noth-ing is im-por-tant. Hold-ing back the fool a-gain.
T
A
B


Fill 2
Gtr. 2
(Keybd. arr. for gtr.)
slight vib.
T
A
B
9
8
7
7
9
7

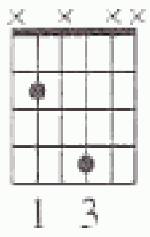
ZERO

This song begins with octave shapes sliding from "C" to "B" (see frames below). The rest of the intro guitar figure is based on natural harmonics. The "B" and "G#" harmonics found at the 3rd and 4th frets aren't too hard to produce, just lightly touch the ⑥ string directly over the indicated fret, remove your finger from the string as soon as you sound the harmonic. The "D" harmonic is found somewhere in-between the 2nd and 3rd frets. Experiment until you find just the right spot on your guitar.

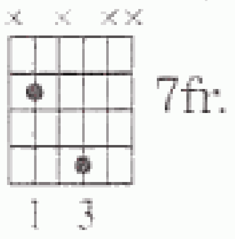
(C octave)



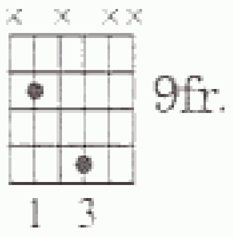
(B octave)



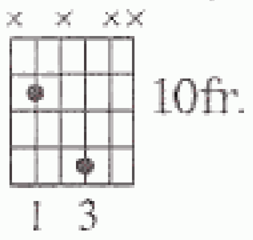
(E octave)



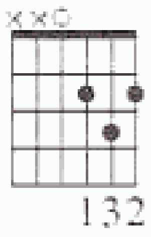
(F♯ octave)



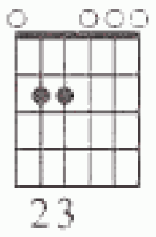
(G octave)



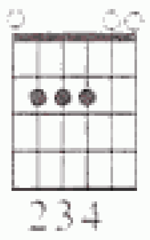
D



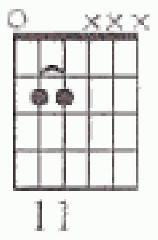
Em



Esus



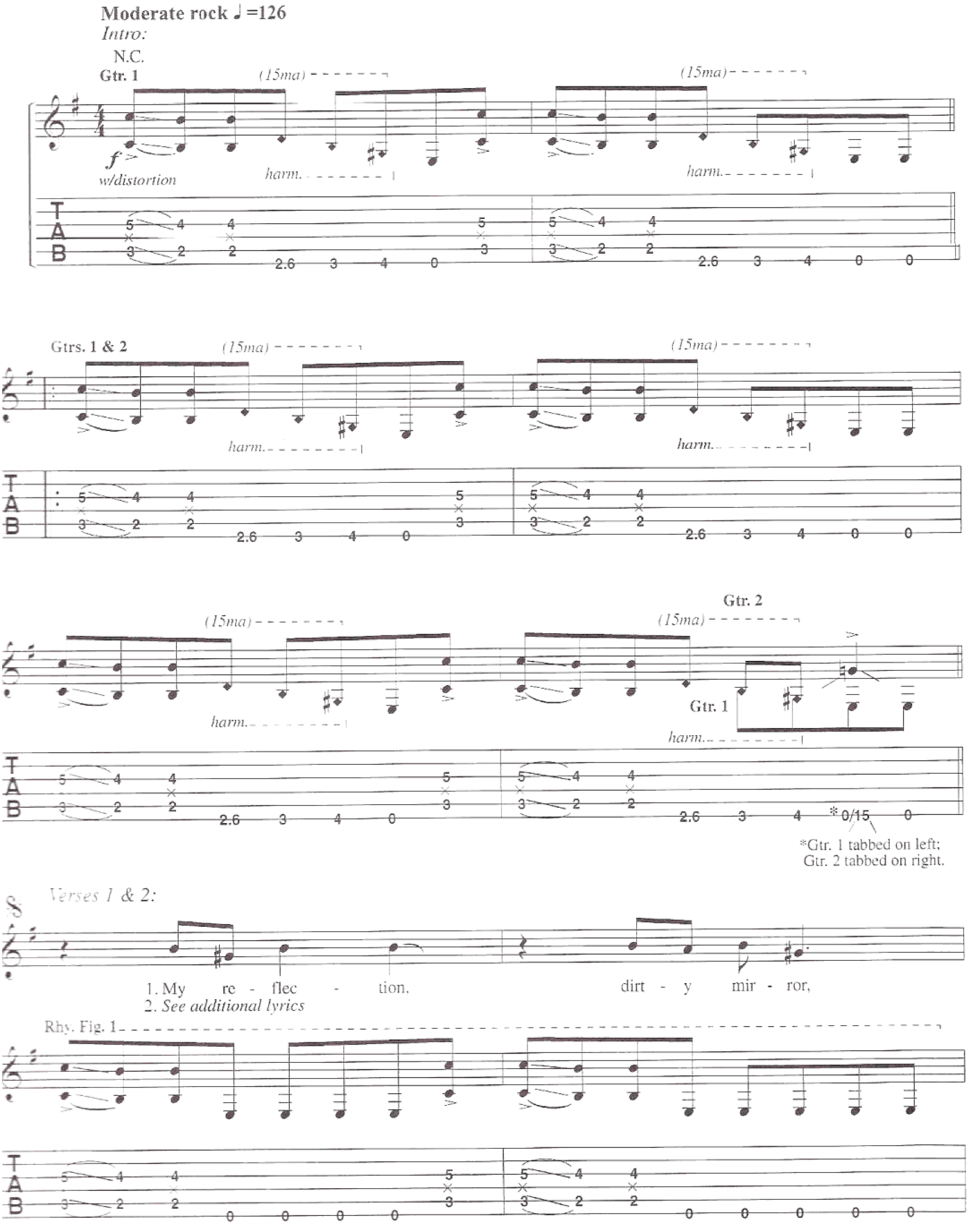
E5



ZERO

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Words and Music by
BILLY CORGAN


Moderate rock ♩=126
Intro:
N.C.
Gtr. 1
(15ma)
f
w/distortion
harm.
Gtrs. 1 & 2
Gtr. 2
Gtr. 1
Verses 1 & 2:
1. My re - flec - tion, dirt - y mir - ror,
2. See additional lyrics
Rhy. Fig. 1
T
A
B

*Gtr. 1 tabbed on left; Gtr. 2 tabbed on right.

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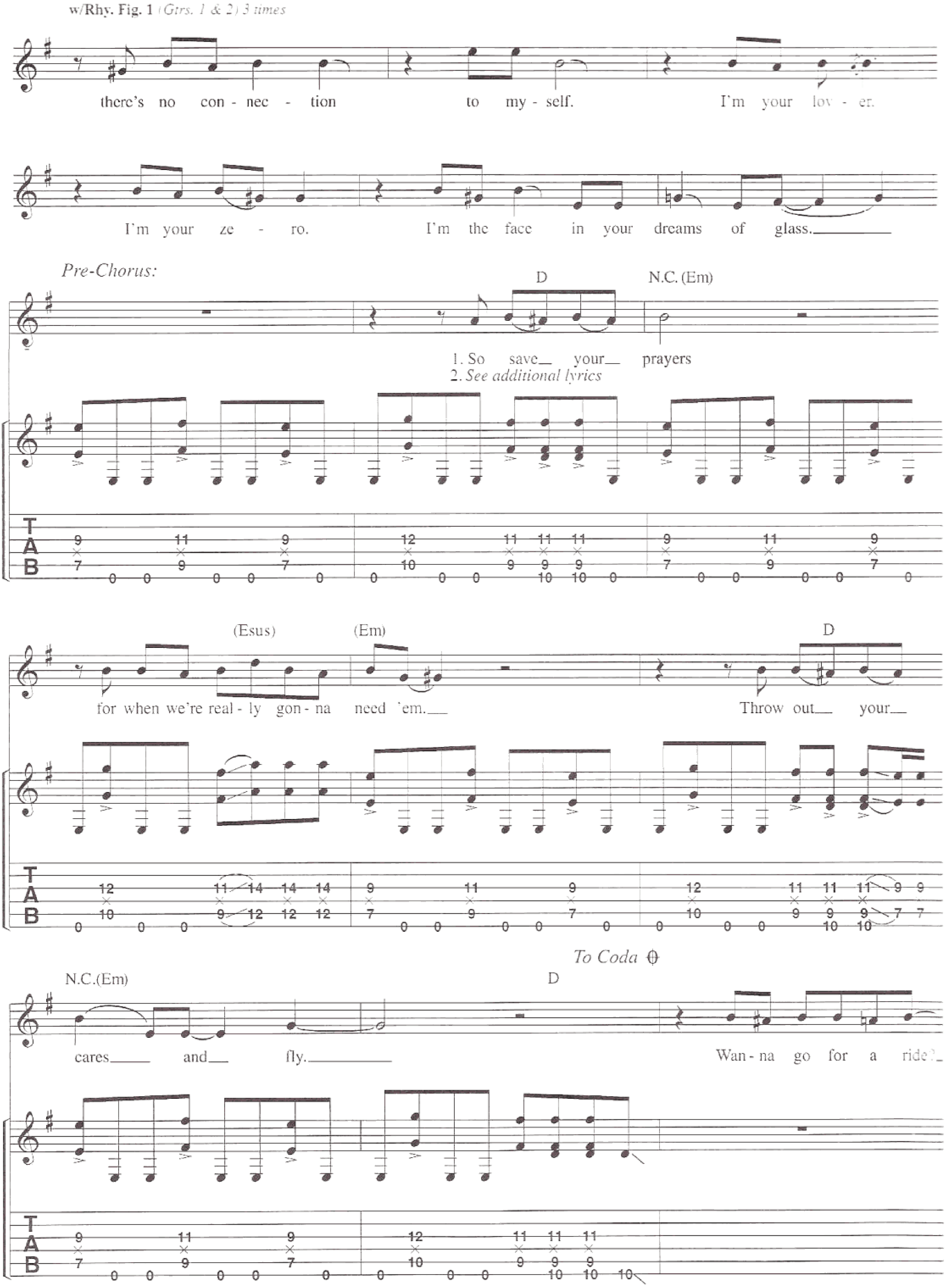
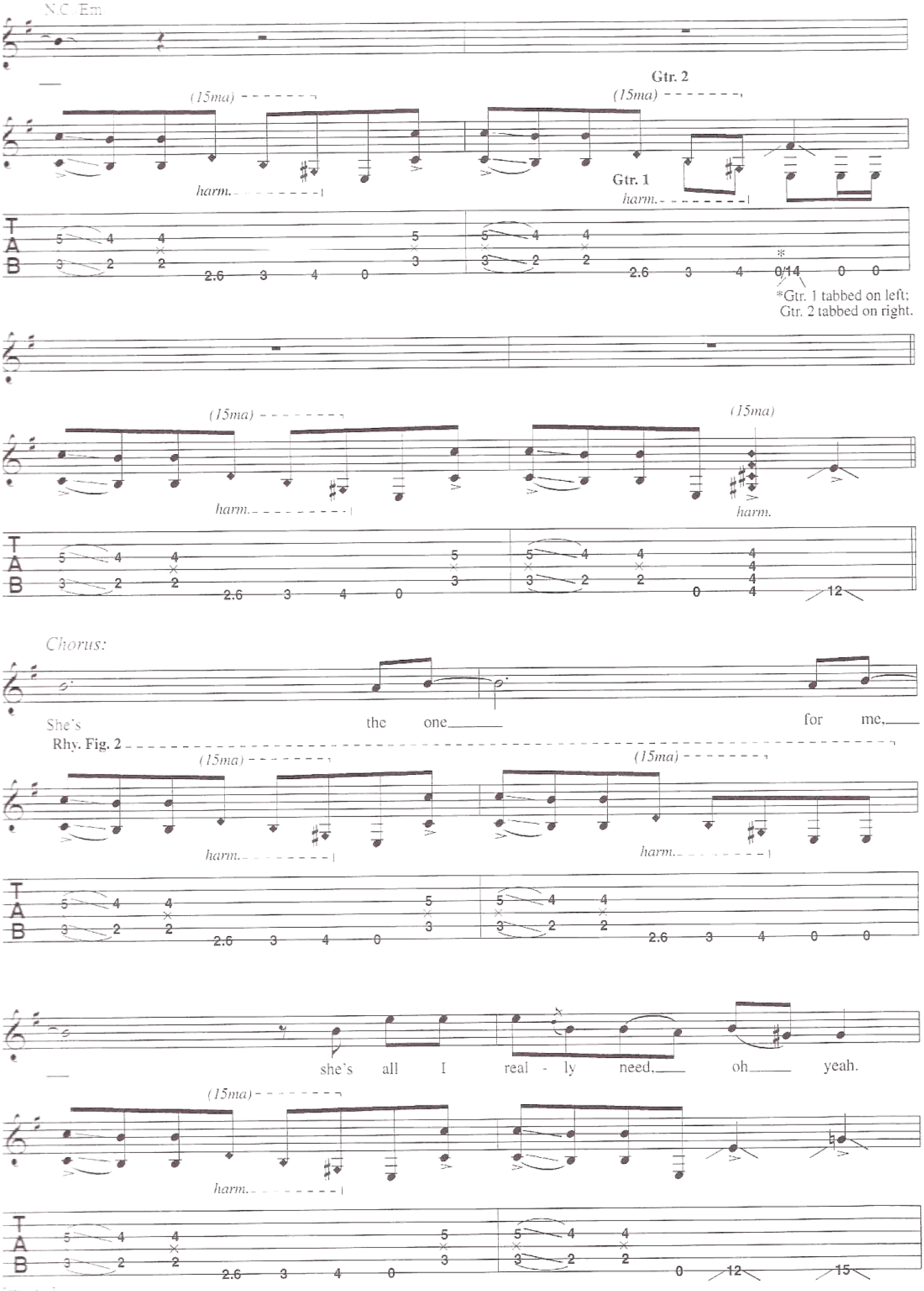
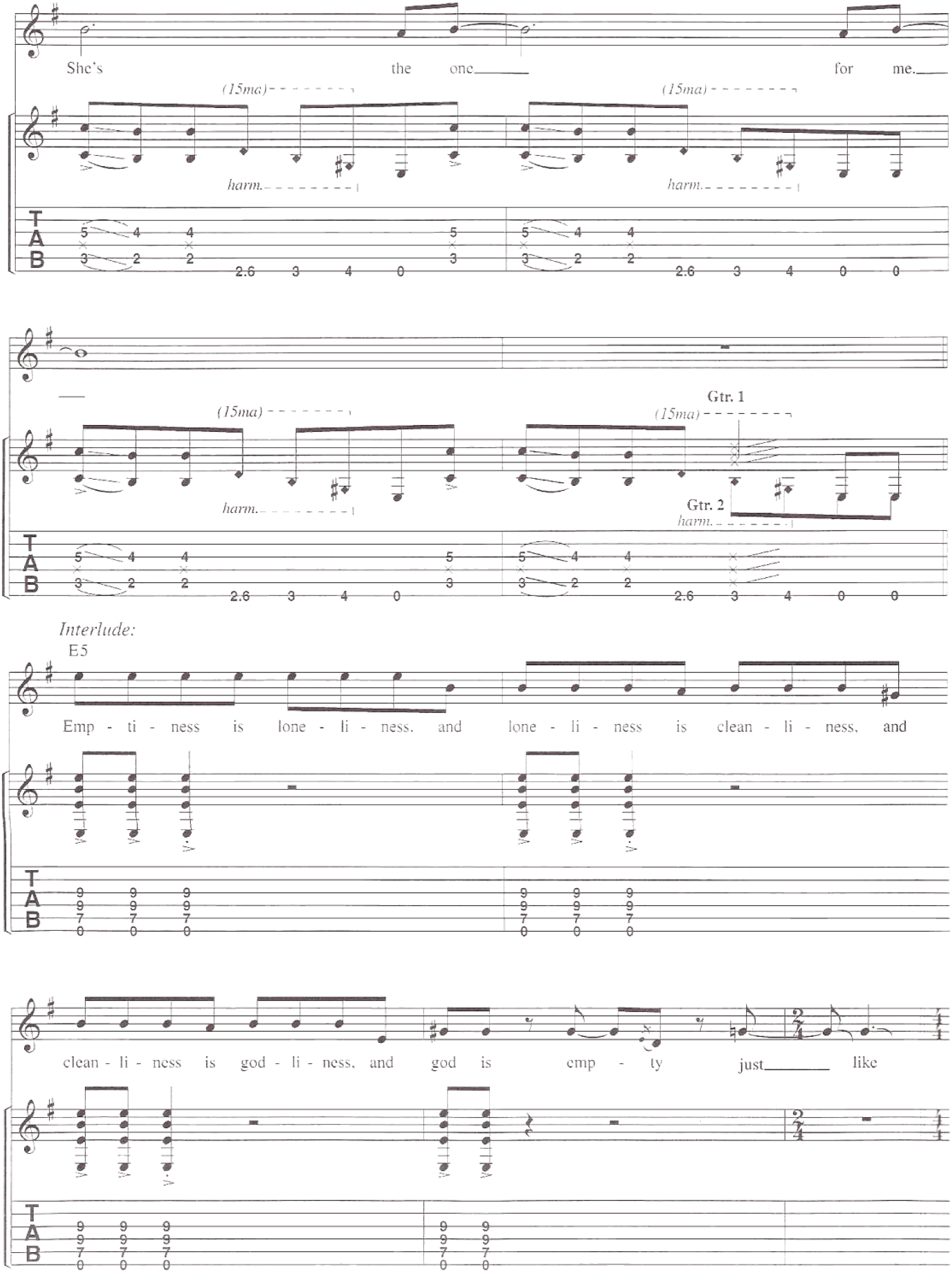
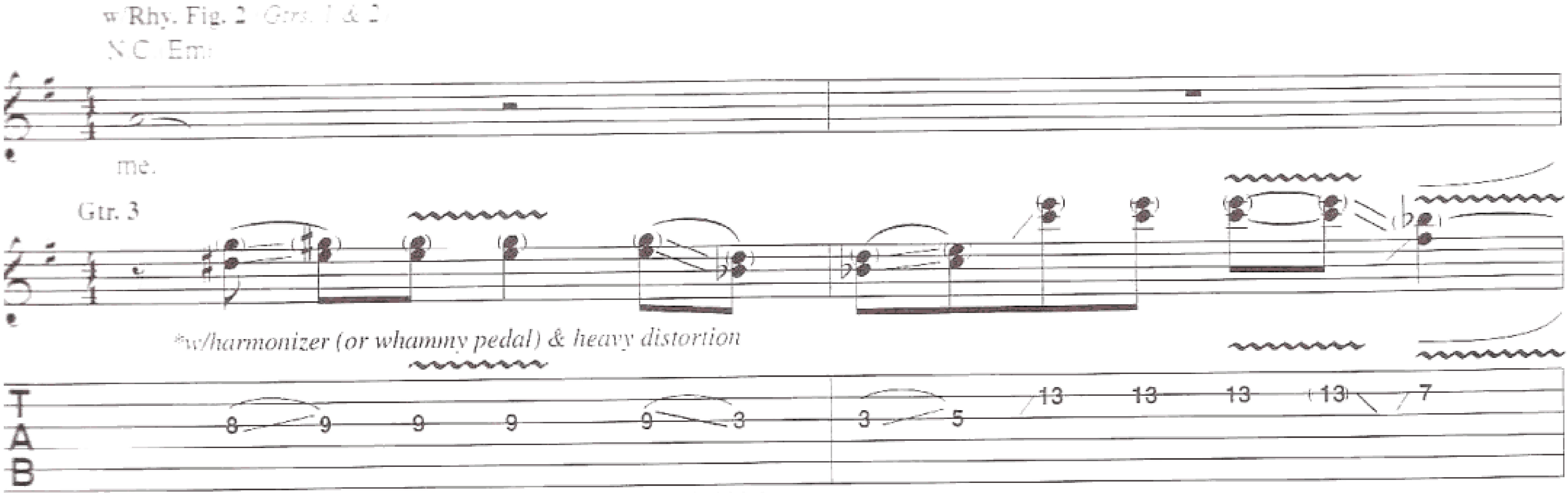

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 times
there's no con - nec - tion to my - self. I'm your lov - er.
I'm your ze - ro. I'm the face in your dreams of glass.
Pre-Chorus:
D
N.C. (Em)
1. So save your prayers
2. See additional lyrics
(Esus)
(Em)
D
for when we're real - ly gon - na need 'em. Throw out your
N.C.(Em)
To Coda
D
cares and fly. Wan - na go for a ride?
T
A
B

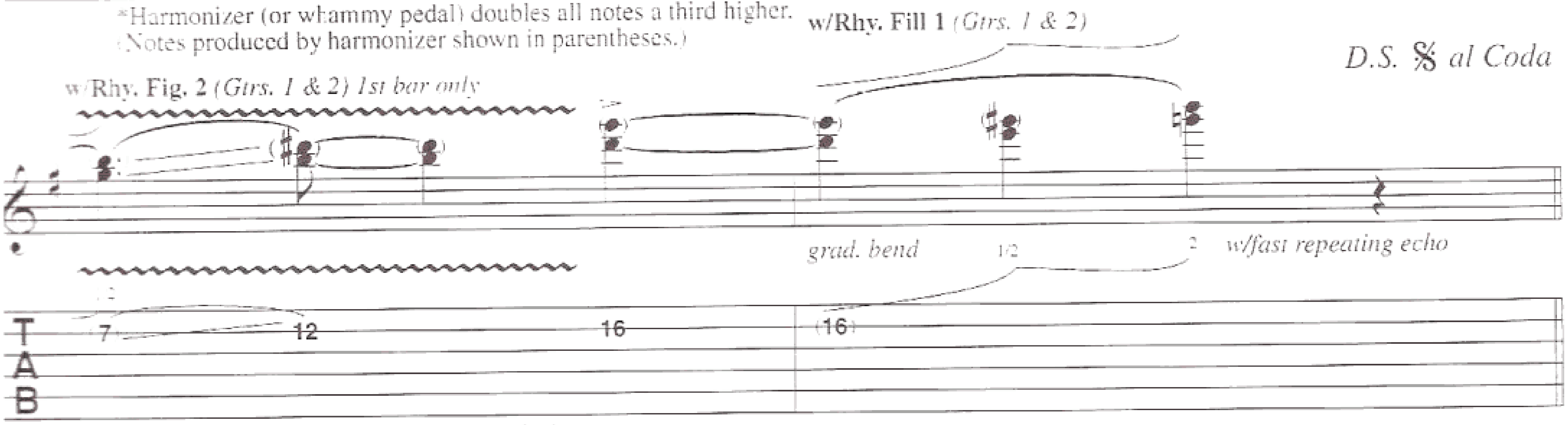

N.C.(Em)
Gtr. 2
(15ma)
harm.
Gtr. 1
T
A
B
Chorus:
She's the one for me,
Rhy. Fig. 2
she's all I real - ly need, oh yeah.

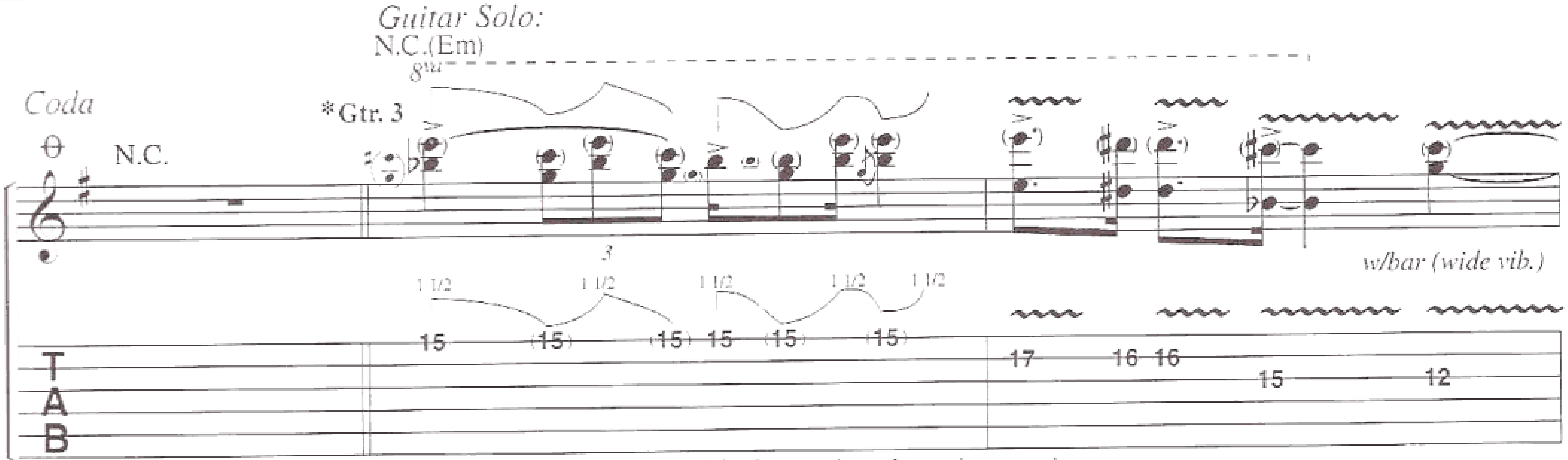
*Gtr. 1 tabbed on left; Gtr. 2 tabbed on right.


She's the one___ for me.___
(15ma)
harm.
TAB
Gtr. 1
Gtr. 2
Interlude:
E5
Emp - ti - ness is lone - li - ness, and lone - li - ness is clean - li - ness, and
clean - li - ness is god - li - ness, and god is emp - ty just___ like

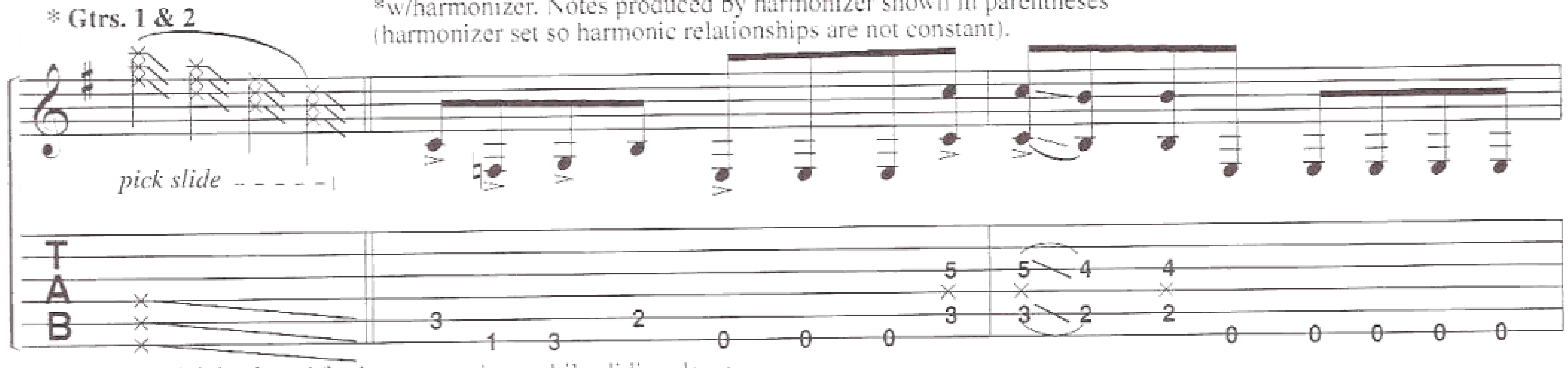

w/Rhy. Fig. 2 (Gtrs. 1 & 2)
N.C. (Em)
me.
Gtr. 3
*w/harmonizer (or whammy pedal) & heavy distortion
8 9 9 9 9 3 3 5 13 13 13 (13) 7

*Harmonizer (or whammy pedal) doubles all notes a third higher. (Notes produced by harmonizer shown in parentheses.)


w/Rhy. Fill 1 (Gtrs. 1 & 2)
D.S. 𝄋 al Coda
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 1st bar only
grad. bend
1/2
2
w/fast repeating echo
(7) 12 16 (16)

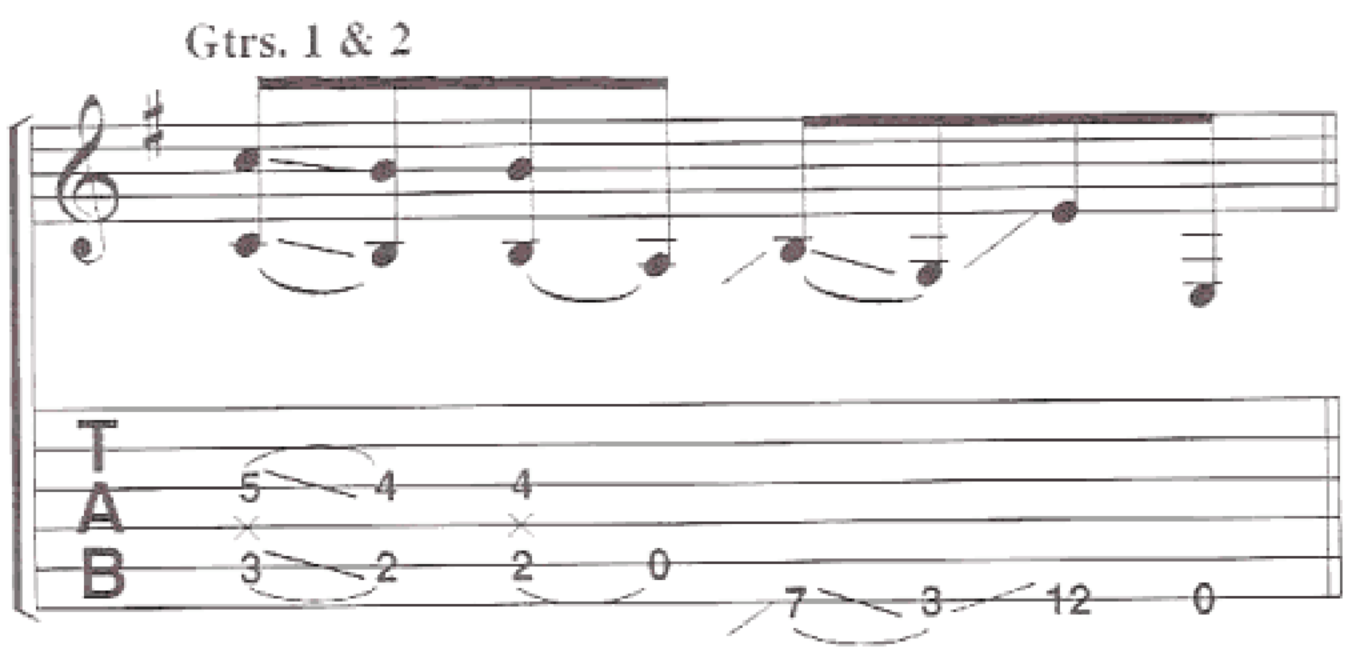

Guitar Solo:
N.C.(Em)
8va
Coda
N.C.
*Gtr. 3
3
1 1/2
w/bar (wide vib.)
15 (15) (15) 15 (15) (15) 17 16 16 15 12

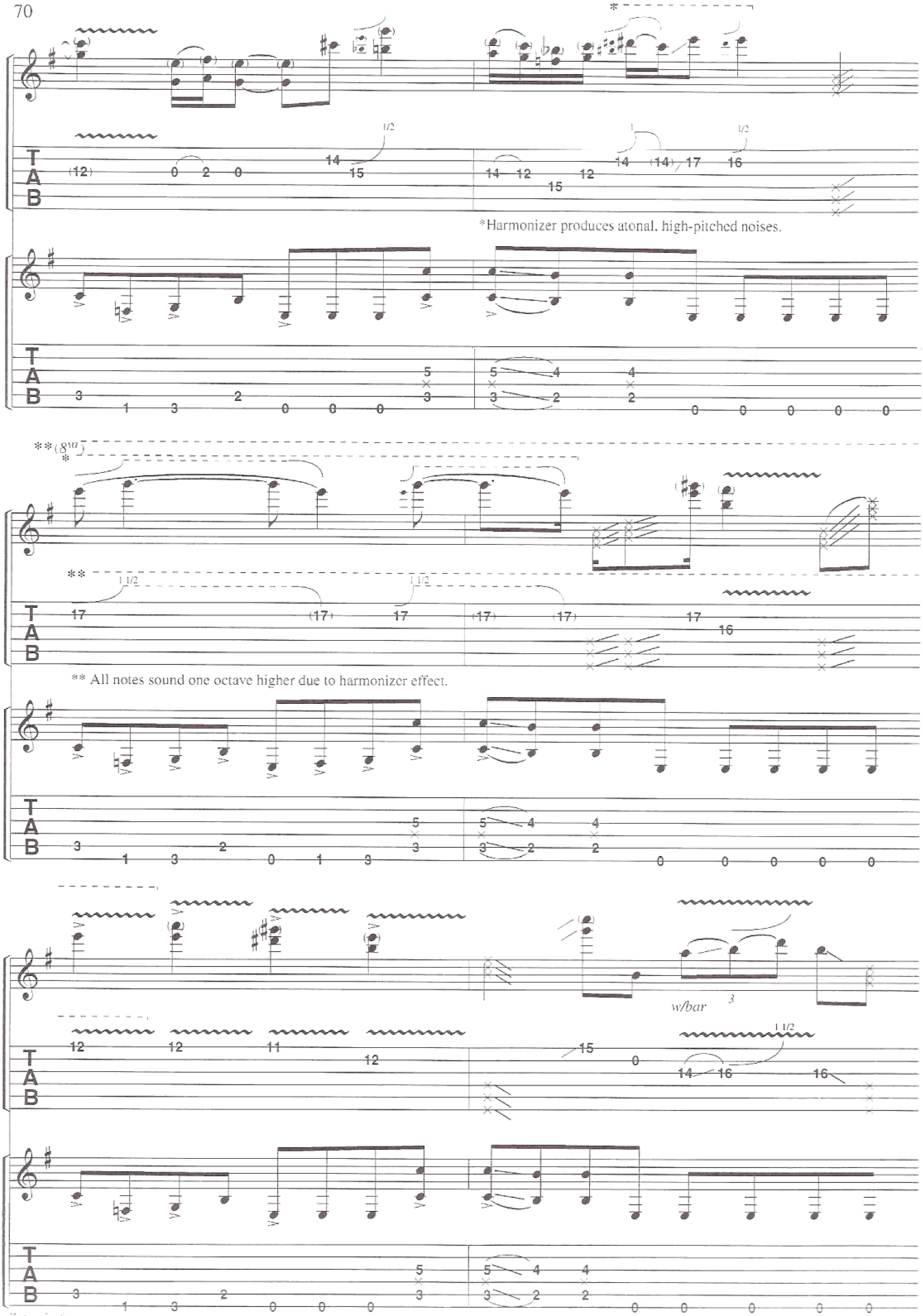
*w/harmonizer. Notes produced by harmonizer shown in parentheses (harmonizer set so harmonic relationships are not constant).


* Gtrs. 1 & 2
pick slide
3 1 3 2 0 0 0 5 3 5 3 4 2 4 2 0 0 0 0 0

*Scrape pick back and forth across strings while sliding down.

Rhy. Fill 1

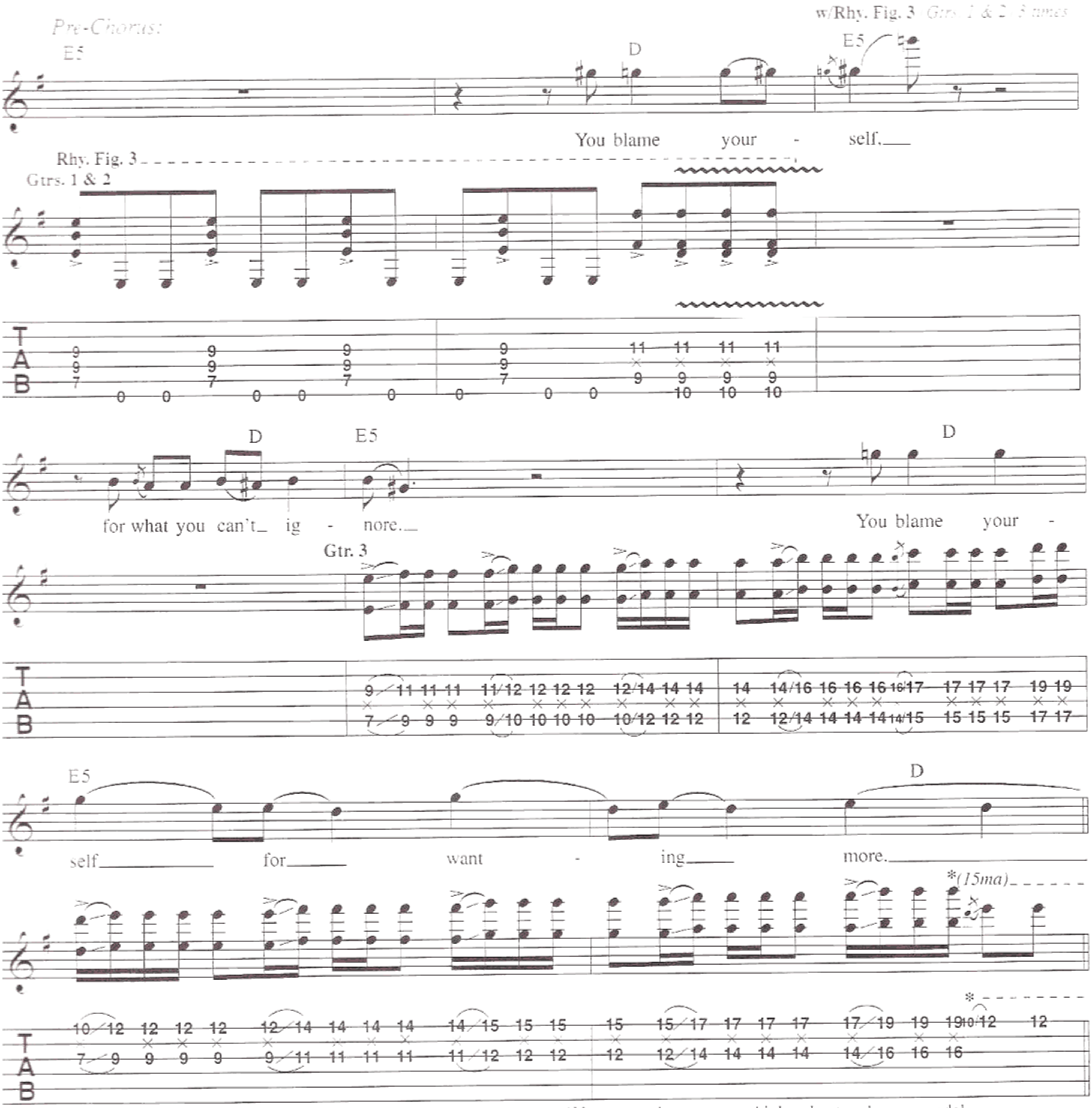

Gtrs. 1 & 2
5 4 4 3 2 2 0 7 3 12 0


T
A
B
1/2
1
1 1/2
**(8va)
w/bar
3

*Harmonizer produces atonal, high-pitched noises.

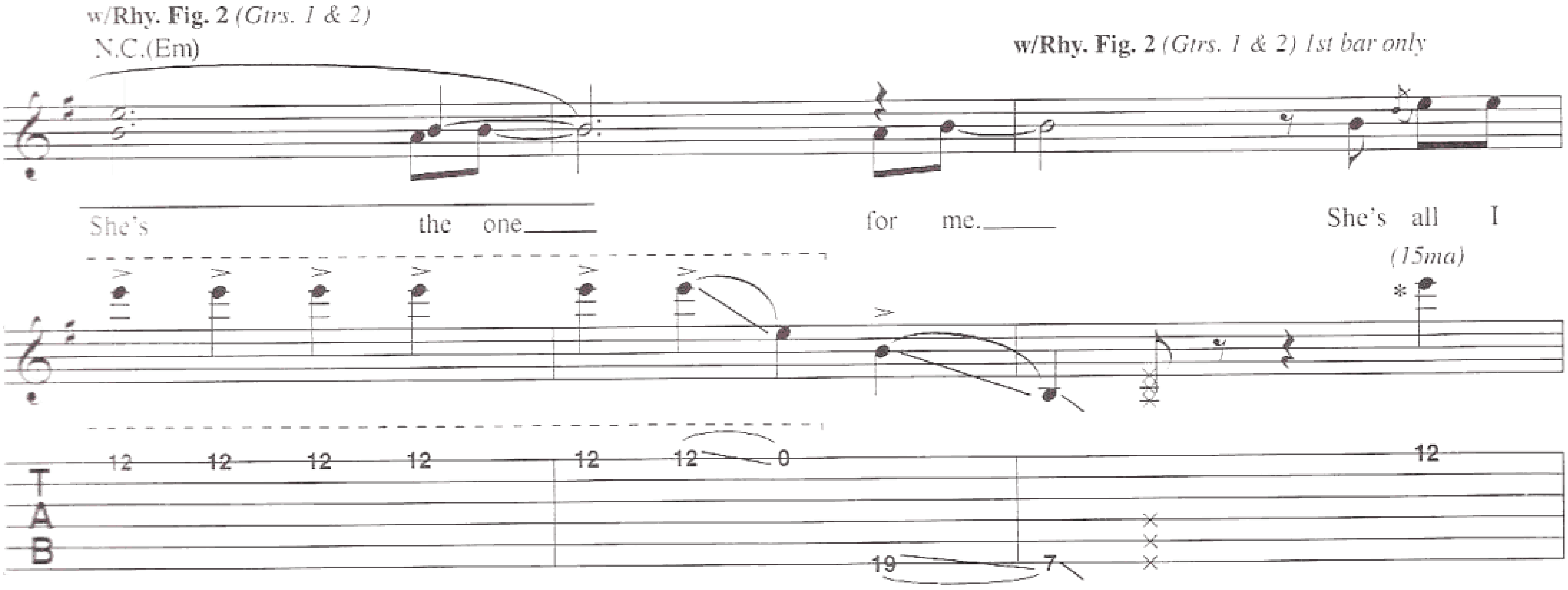
** All notes sound one octave higher due to harmonizer effect.

Pre-Chorus:

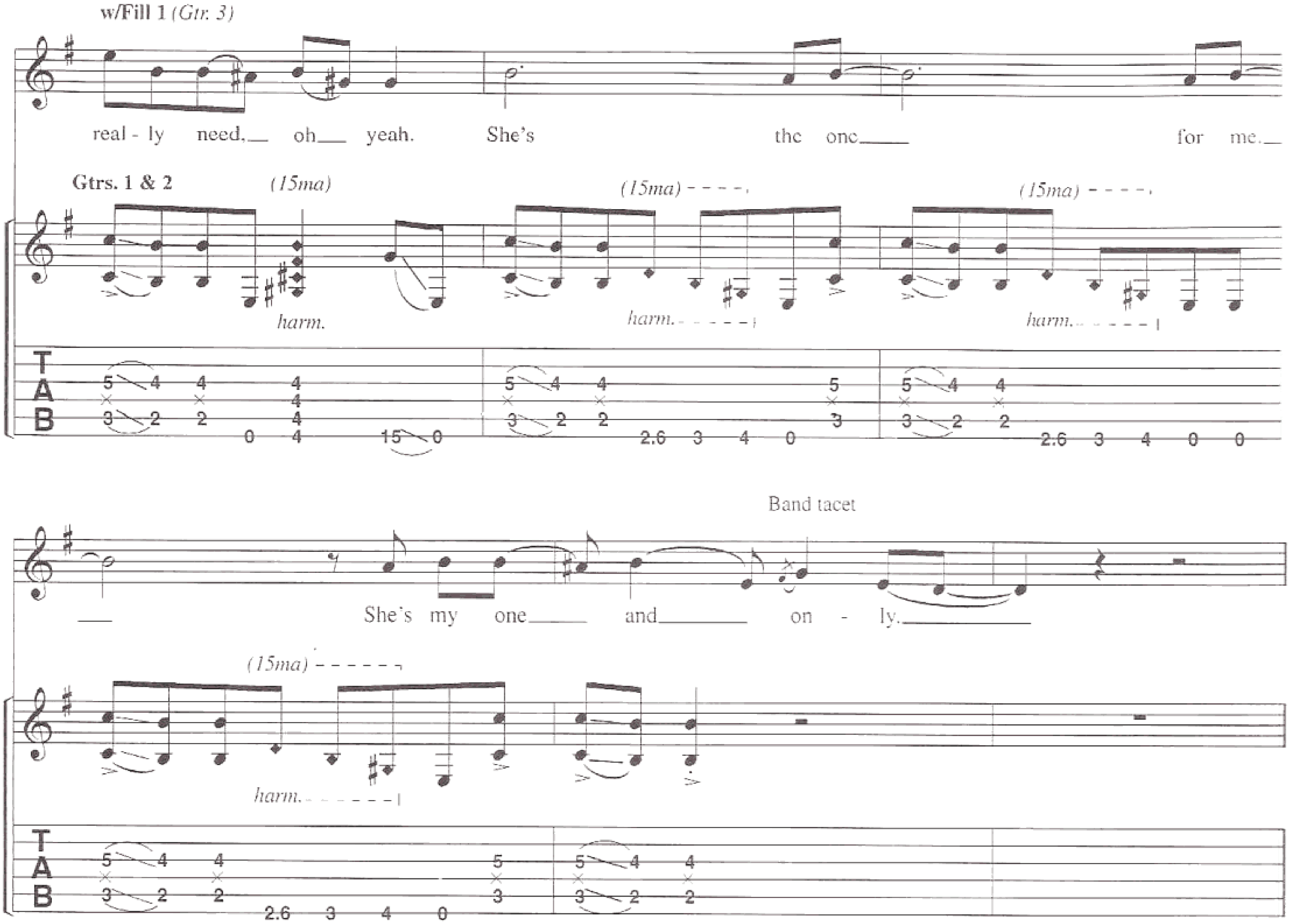

w/Rhy. Fig. 3 Gtrs. 1 & 2 3 times
E5
D
E5
You blame your - self.
Rhy. Fig. 3
Gtrs. 1 & 2
D
E5
for what you can't ig - nore.
D
You blame your -
Gtr. 3
E5
D
self for want - ing more.
*(15ma)

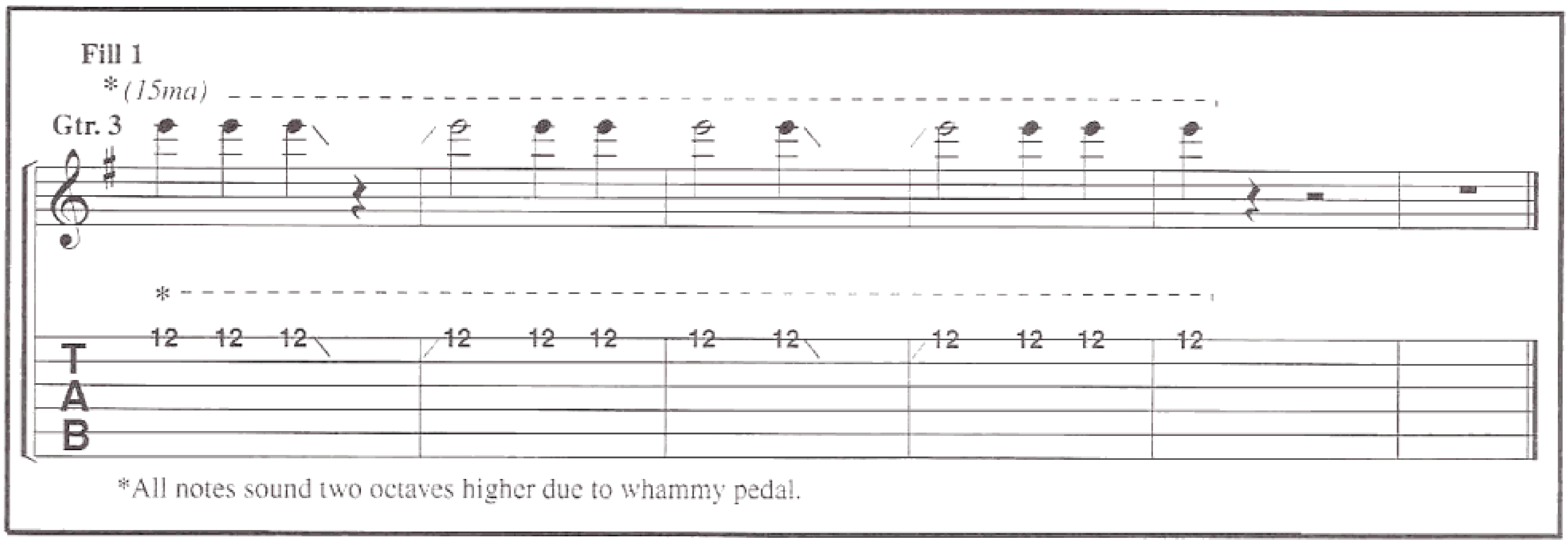
*Notes sound two octaves higher due to whammy pedal.

Out-Chorus:


w/Rhy. Fig. 2 (Gtrs. 1 & 2)
N.C.(Em)
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 1st bar only
She's the one for me.
She's all I
(15ma)

*This note sounds two octaves higher due to whammy pedal.


w/Fill 1 (Gtr. 3)
real - ly need, oh yeah. She's the one for me.
Gtrs. 1 & 2
(15ma)
harm.
5 4 4 4
3 2 2 0 4 15 0
2.6 3 4 0 5 3
2.6 3 4 0 0
Band tacet
She's my one and on - ly.
2.6 3 4 0
4 2


Fill 1
*(15ma)
Gtr. 3
12 12 12 12 12 12 12 12 12 12 12 12

*All notes sound two octaves higher due to whammy pedal.

Verse 2:
Intoxicated with the madness. I'm in love with my sadness.
Bullshit fakers, enchanted kingdoms,
The fashion victims chew their charcoal teeth.

Pre-Chorus:
I never let on that I was a sinking ship.
I never let on that I was down.

FUCK YOU (AN ODE TO NO ONE)

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

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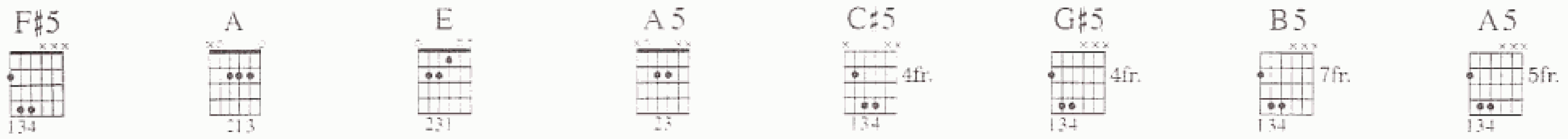
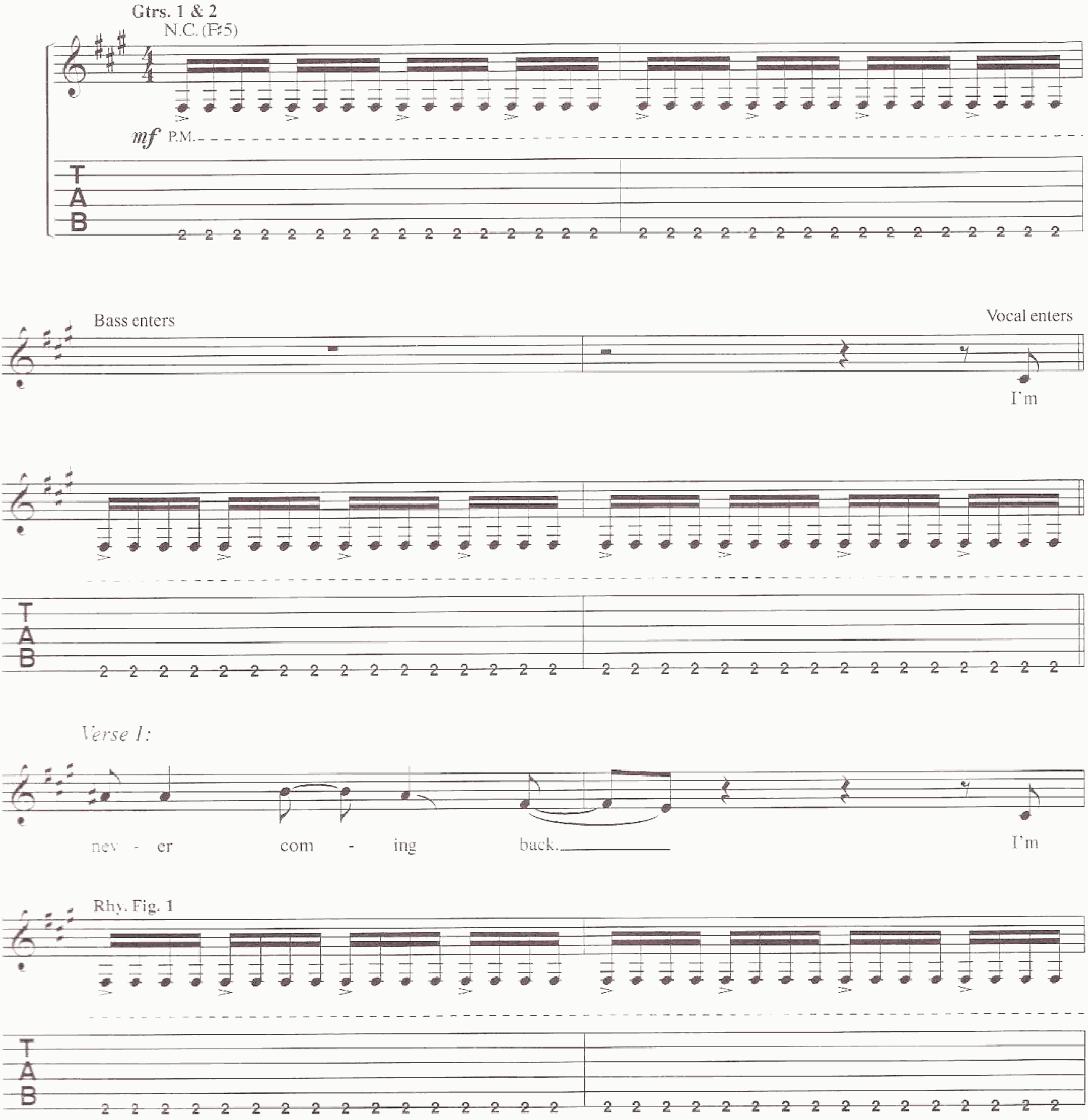
BILLY CORGAN


F♯5
134
A
213
E
231
A5
23
C♯5
4fr.
134
G♯5
4fr.
134
B5
7fr.
134
A5
5fr.
134

Moderate rock ♩ =120

Intro:
Band tacet - gtrs. & hi-hat only


Gtrs. 1 & 2
N.C. (F♯5)
mf
P.M.
T
A
B
Bass enters
Vocal enters
I'm
Verse 1:
nev - er com - ing back.
I'm
Rhy. Fig. 1

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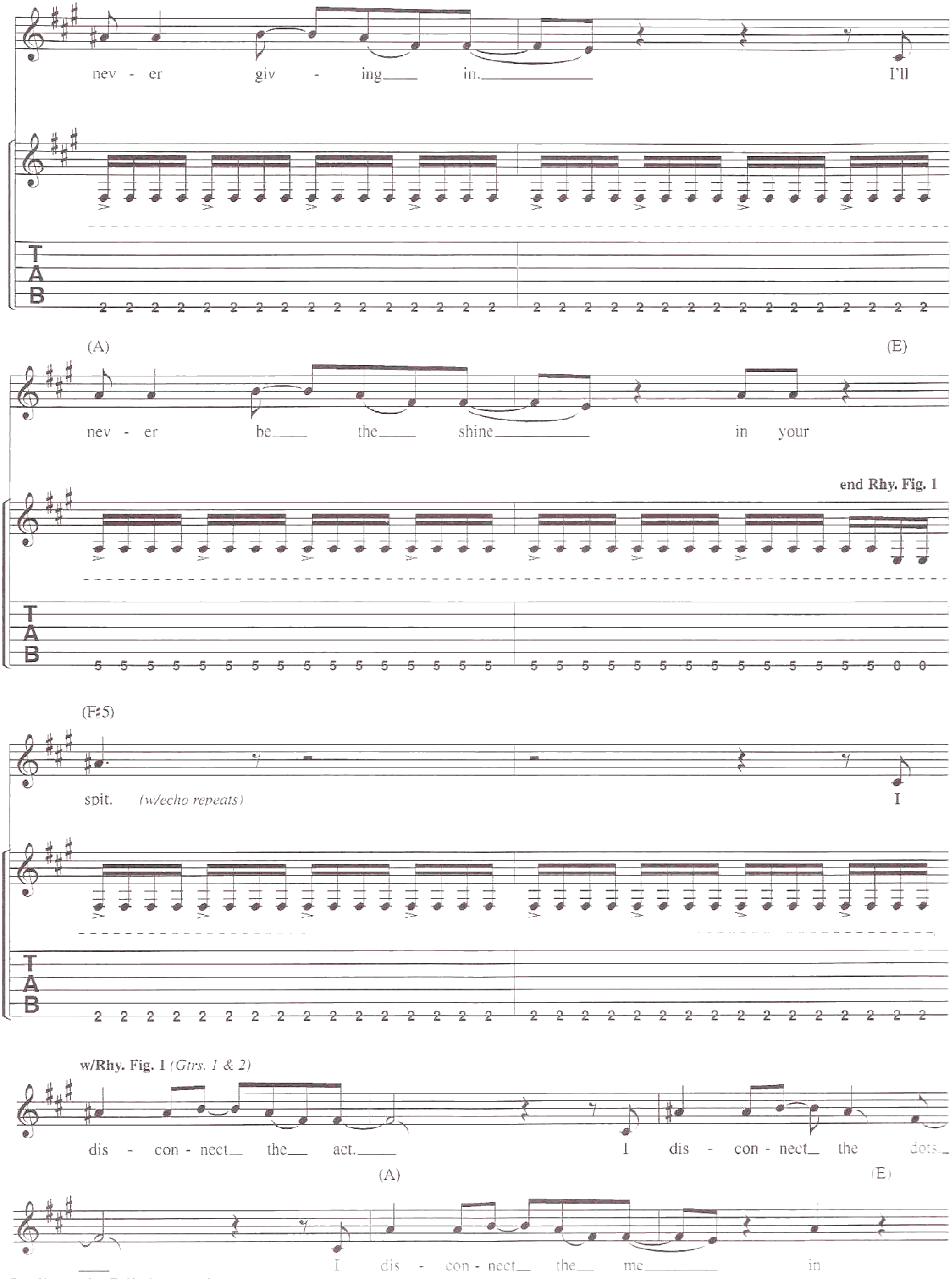
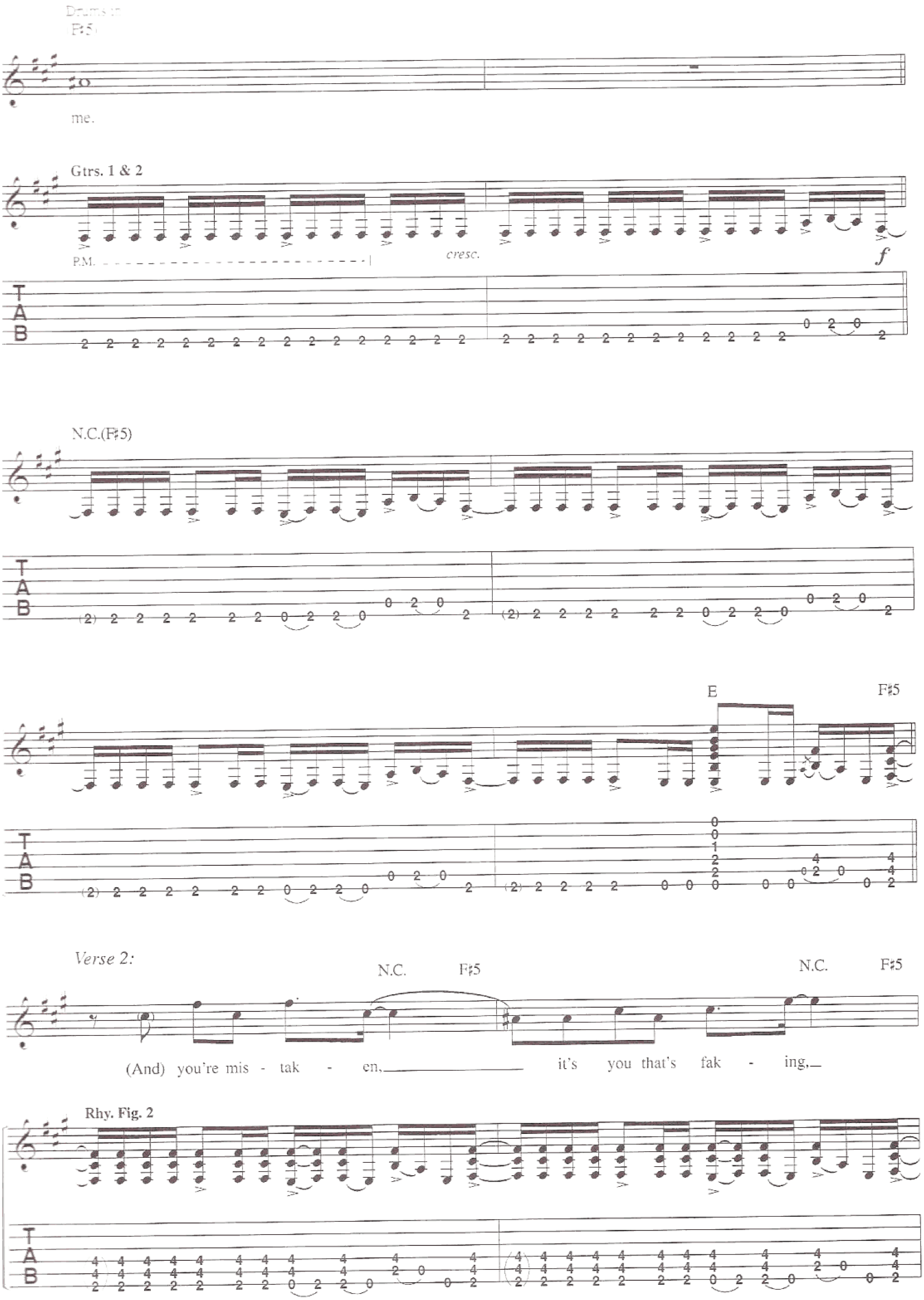
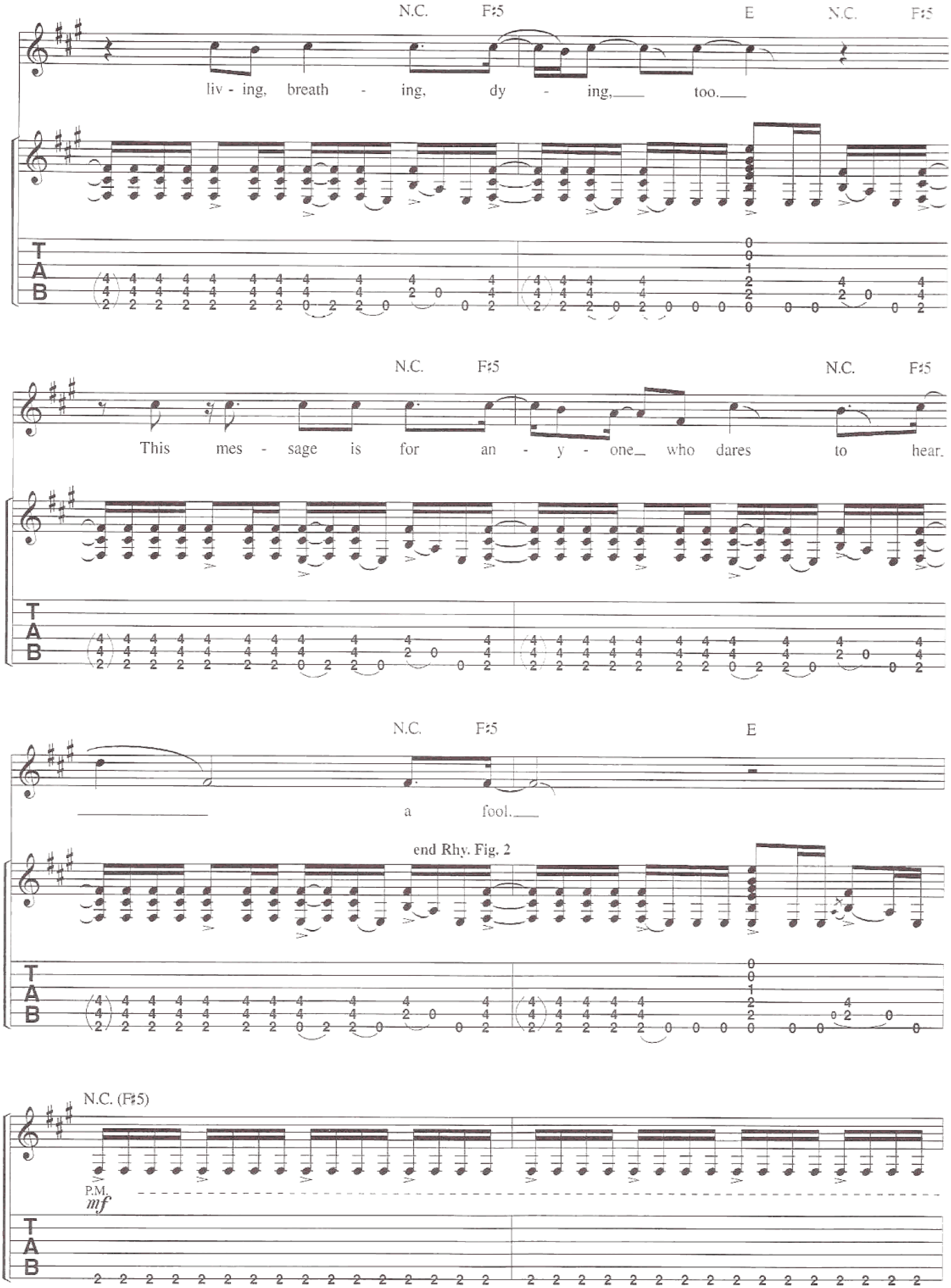
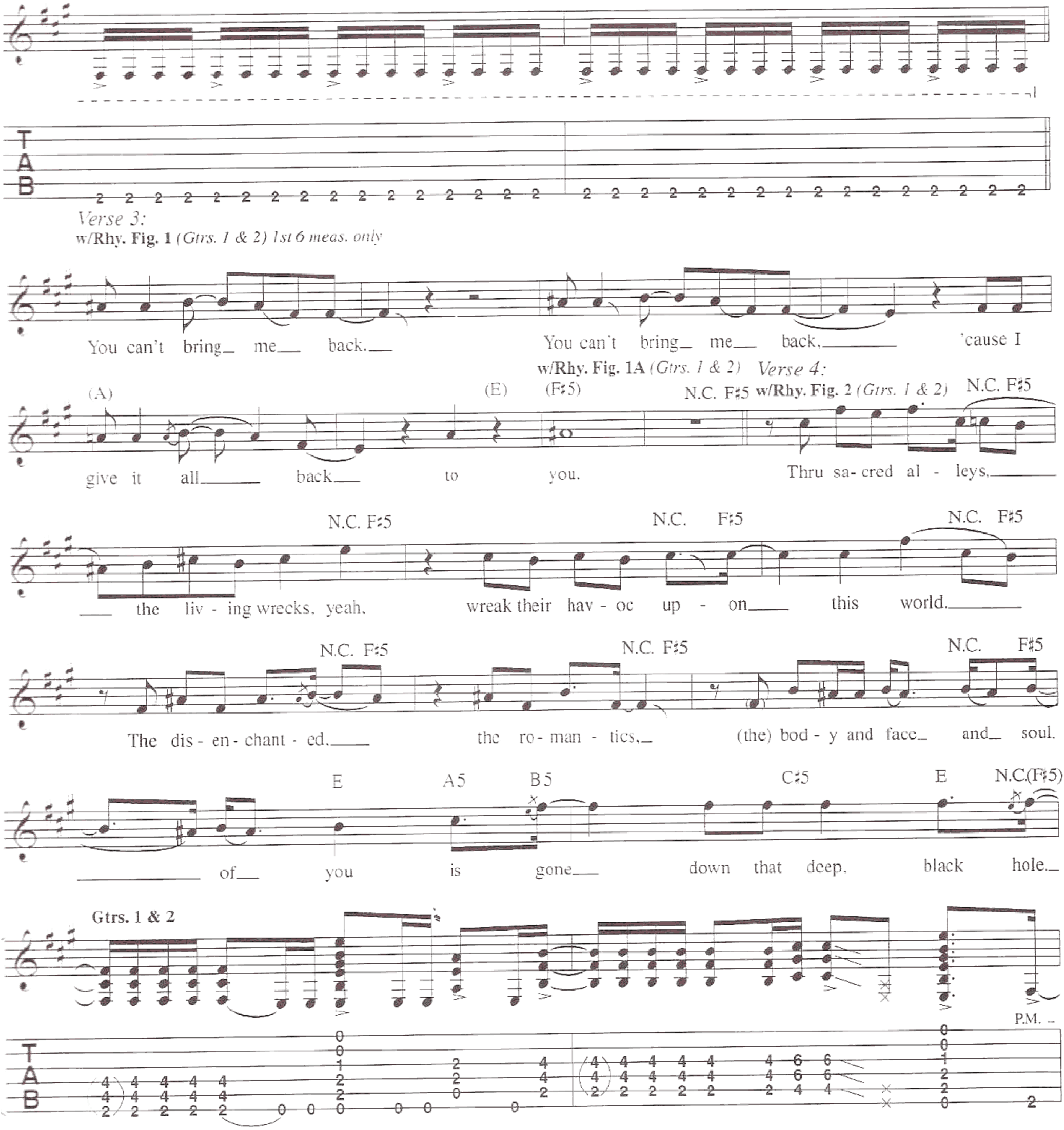
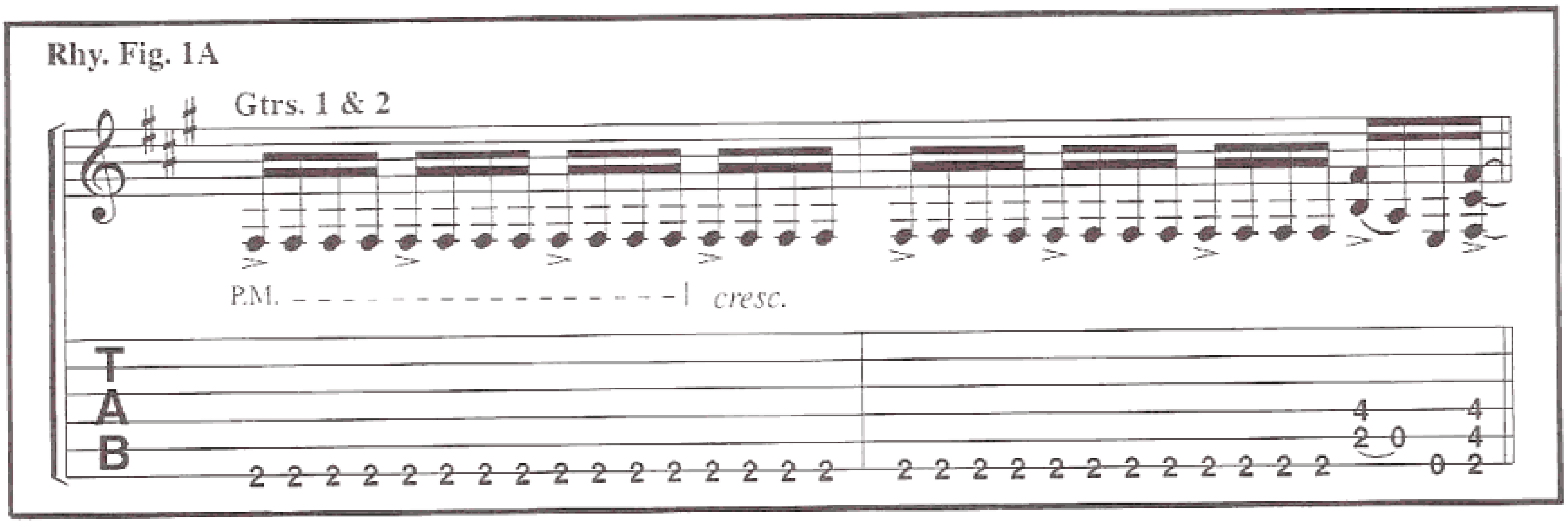
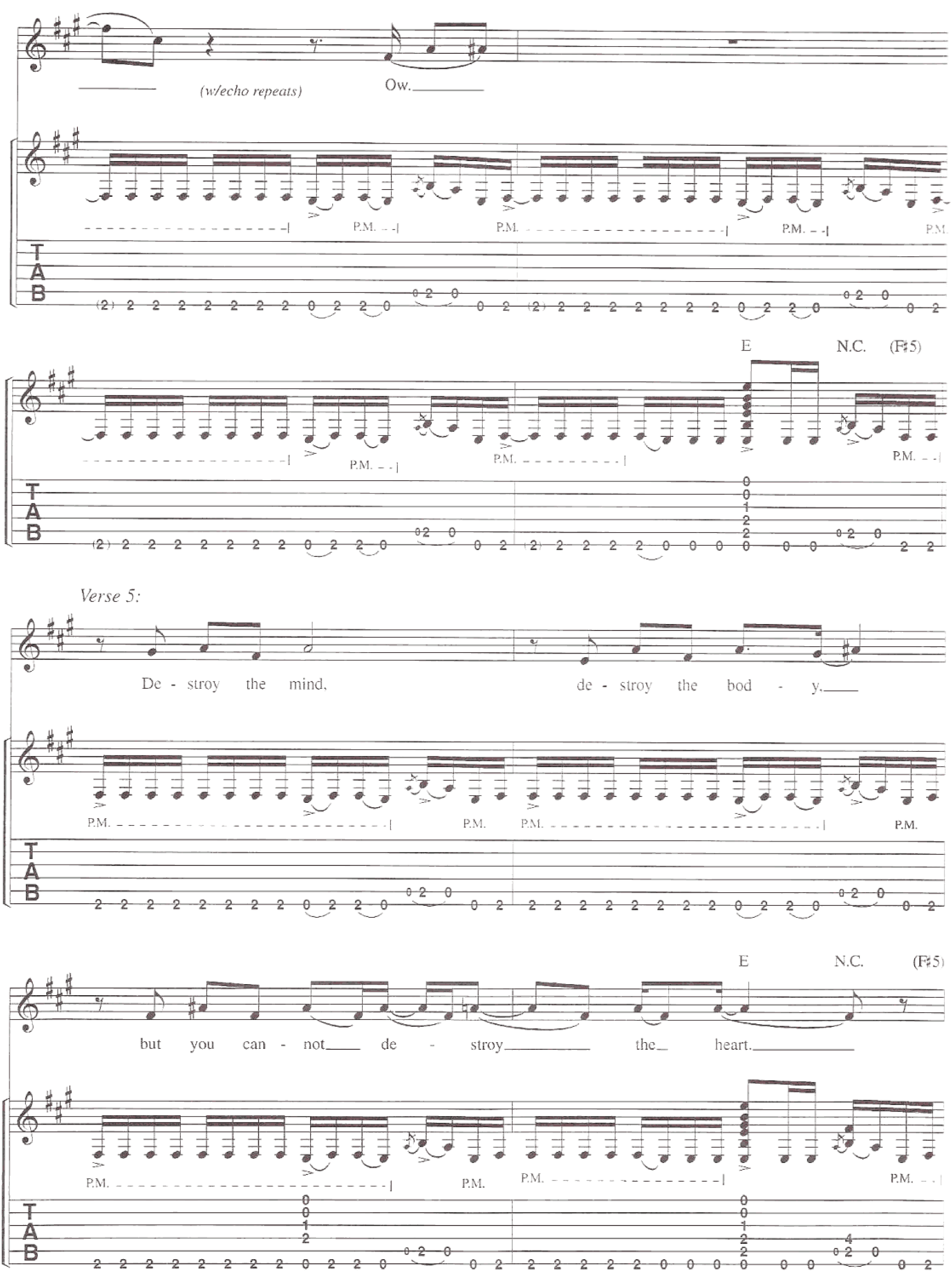

nev - er giv - ing in. I'll
T
A
B
(A)
(E)
nev - er be the shine in your
end Rhy. Fig. 1
(F♯5)
spit. (w/echo repeats) I
w/Rhy. Fig. 1 (Gtrs. 1 & 2)
dis - con - nect the act. I dis - con - nect the dots.
(A)
(E)
I dis - con - nect the me in

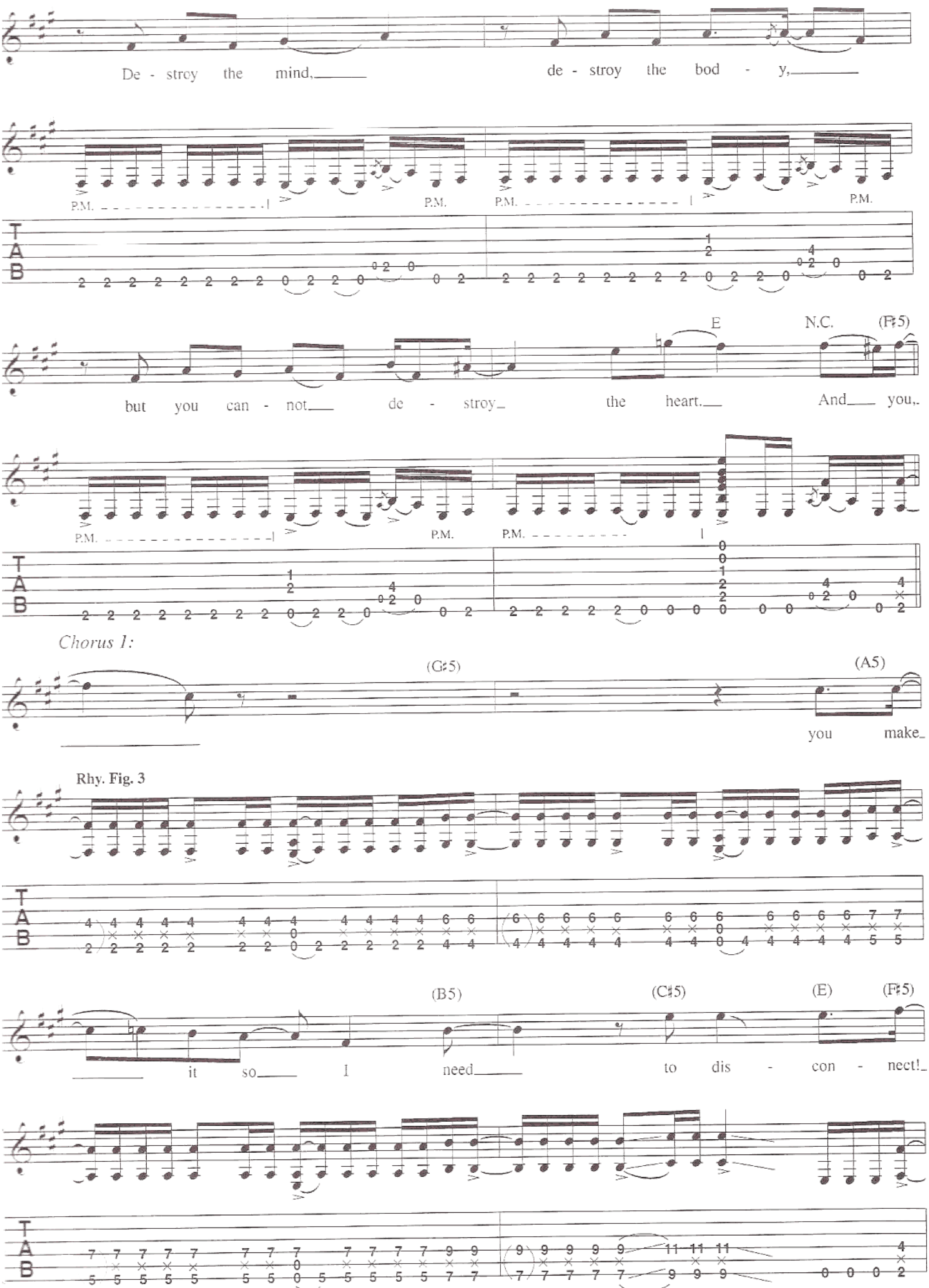

Drums in
(F♯5)
me.
Gtrs. 1 & 2
P.M.
cresc.
f
N.C.(F♯5)
E
F♯5
Verse 2:
N.C.
F♯5
N.C.
F♯5
(And) you're mis - tak - en, it's you that's fak - ing,
Rhy. Fig. 2
T
A
B

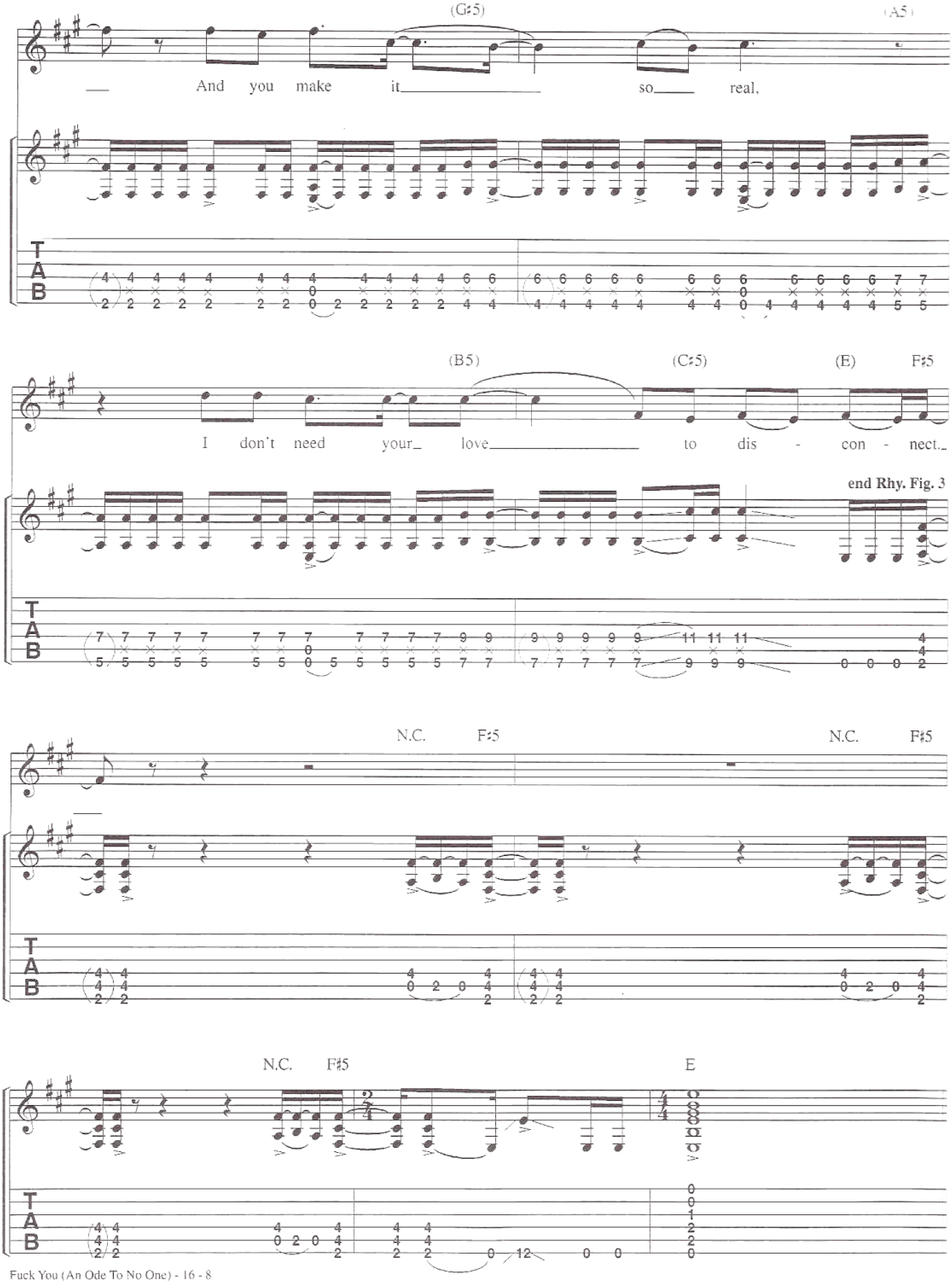

N.C.
F♯5
E
N.C.
F♯5
liv - ing, breath - ing, dy - ing, too.
T
A
B
N.C.
F♯5
N.C.
F♯5
This mes - sage is for an - y - one who dares to hear.
N.C.
F♯5
E
a fool.
end Rhy. Fig. 2
N.C. (F♯5)
P.M.
mf

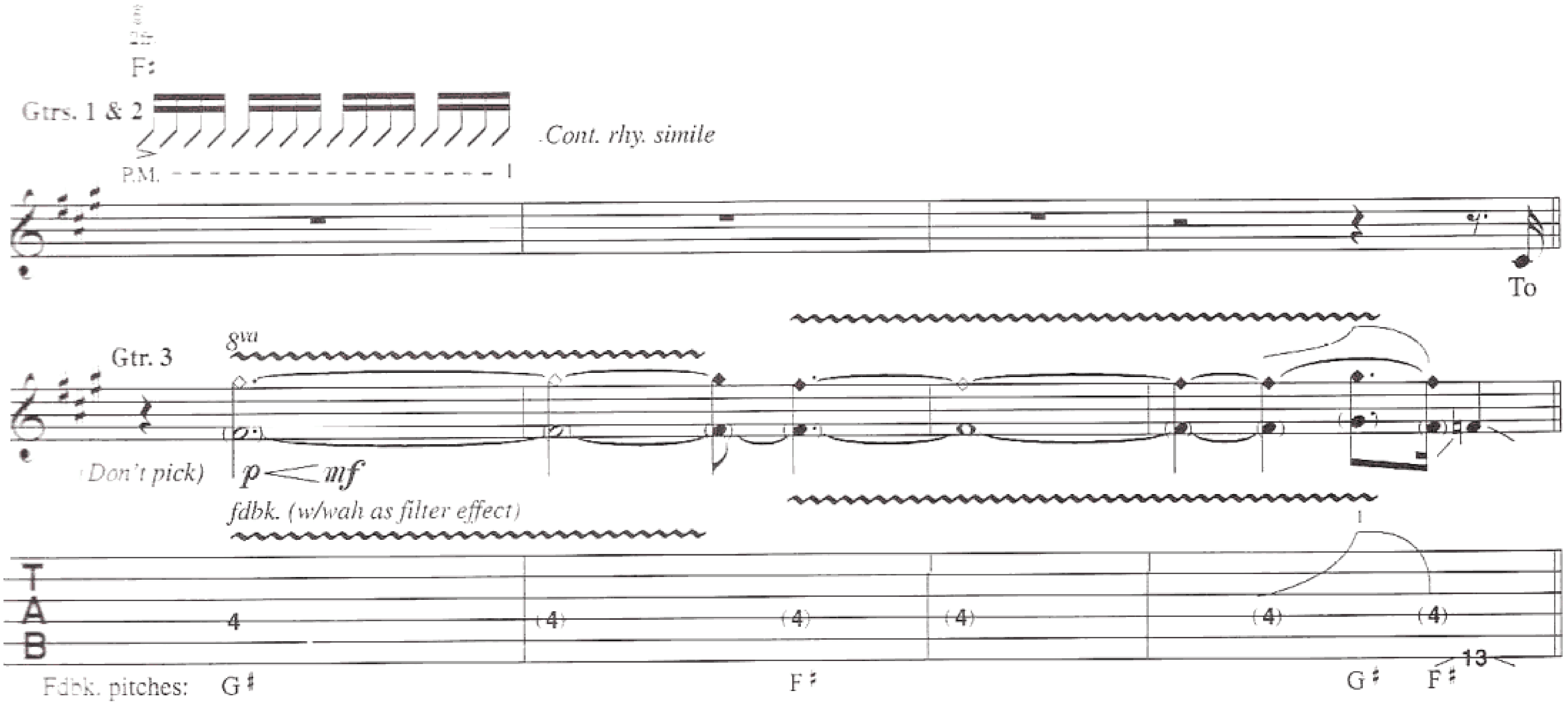

TAB
Verse 3:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 1st 6 meas. only
You can't bring_ me_ back._ You can't bring_ me_ back,___ 'cause I
w/Rhy. Fig. 1A (Gtrs. 1 & 2)
Verse 4:
w/Rhy. Fig. 2 (Gtrs. 1 & 2)
(A)
(E)
(F♯5)
N.C. F♯5
N.C. F♯5
give it all___ back___ to you. Thru sa-cred al - leys,___
N.C. F♯5
N.C. F♯5
N.C. F♯5
___ the liv - ing wrecks, yeah, wreak their hav - oc up - on___ this world.___
N.C. F♯5
N.C. F♯5
N.C. F♯5
The dis - en - chant - ed.___ the ro - man - tics,_ (the) bod - y and face_ and_ soul.
E
A5
B5
C♯5
E
N.C.(F♯5)
___ of_ you is gone_ down that deep, black hole._
Gtrs. 1 & 2
P.M.
TAB


Rhy. Fig. 1A
Gtrs. 1 & 2
P.M.
cresc.
TAB

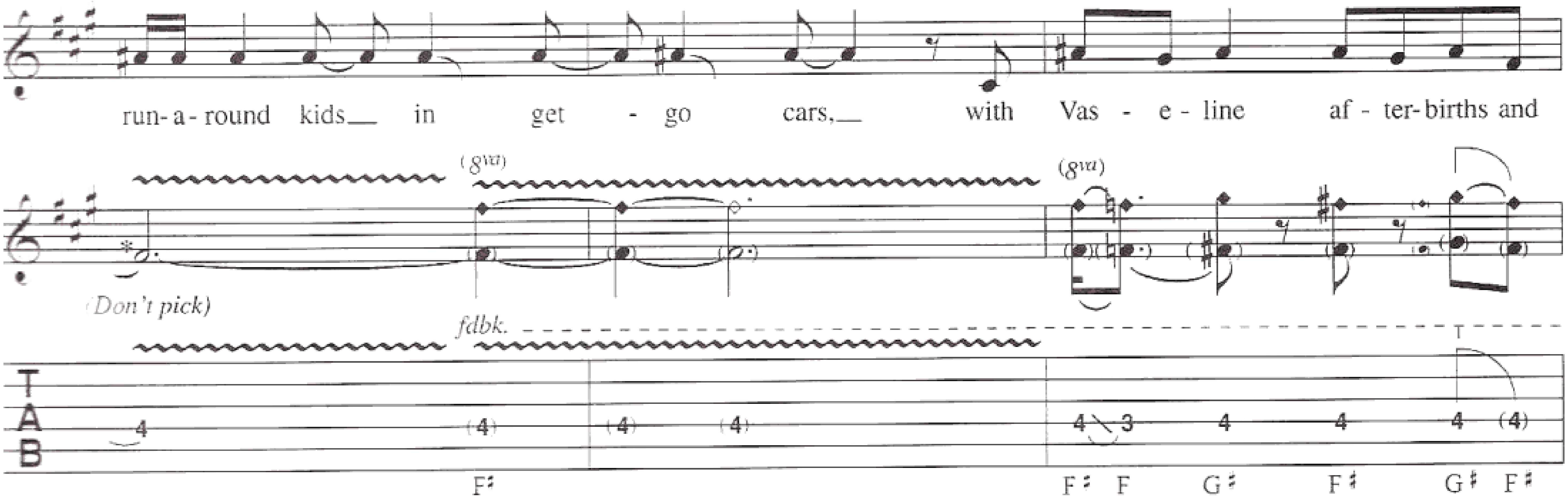

(w/echo repeats)
Ow.
P.M.
E
N.C.
(F♯5)
Verse 5:
De - stroy the mind,
de - stroy the bod - y.
but you can - not de - stroy the heart.
T
A
B


De - stroy the mind,
de - stroy the bod - y,
P.M.
but you can - not de - stroy the heart.
E
N.C.
(F♯5)
And you,
Chorus 1:
(G♯5)
(A5)
you make
Rhy. Fig. 3
it so I need
(B5)
(C♯5)
(E)
(F♯5)
to dis - con - nect!
T
A
B

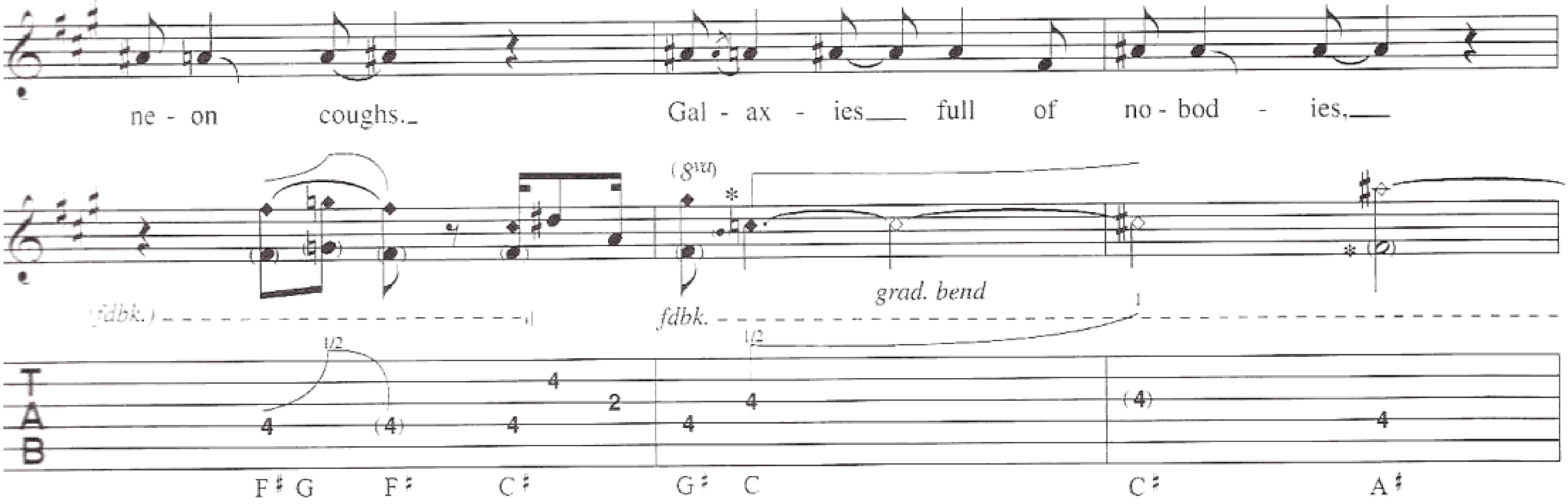

(G♯5)
(A5)
And you make it so real,
(B5)
(C♯5)
(E)
F♯5
I don't need your love to dis - con - nect.
end Rhy. Fig. 3
N.C.
F♯5
N.C.
F♯5
N.C.
F♯5
E
T
A
B


F♯
Gtrs. 1 & 2
Cont. rhy. simile
P.M.
To
Gtr. 3
8va
(Don't pick)
p < mf
fdbk. (w/wah as filter effect)
1
4
(4)
(4)
(4)
(4)
(4)
13
Fdbk. pitches: G♯
F♯
G♯
F♯

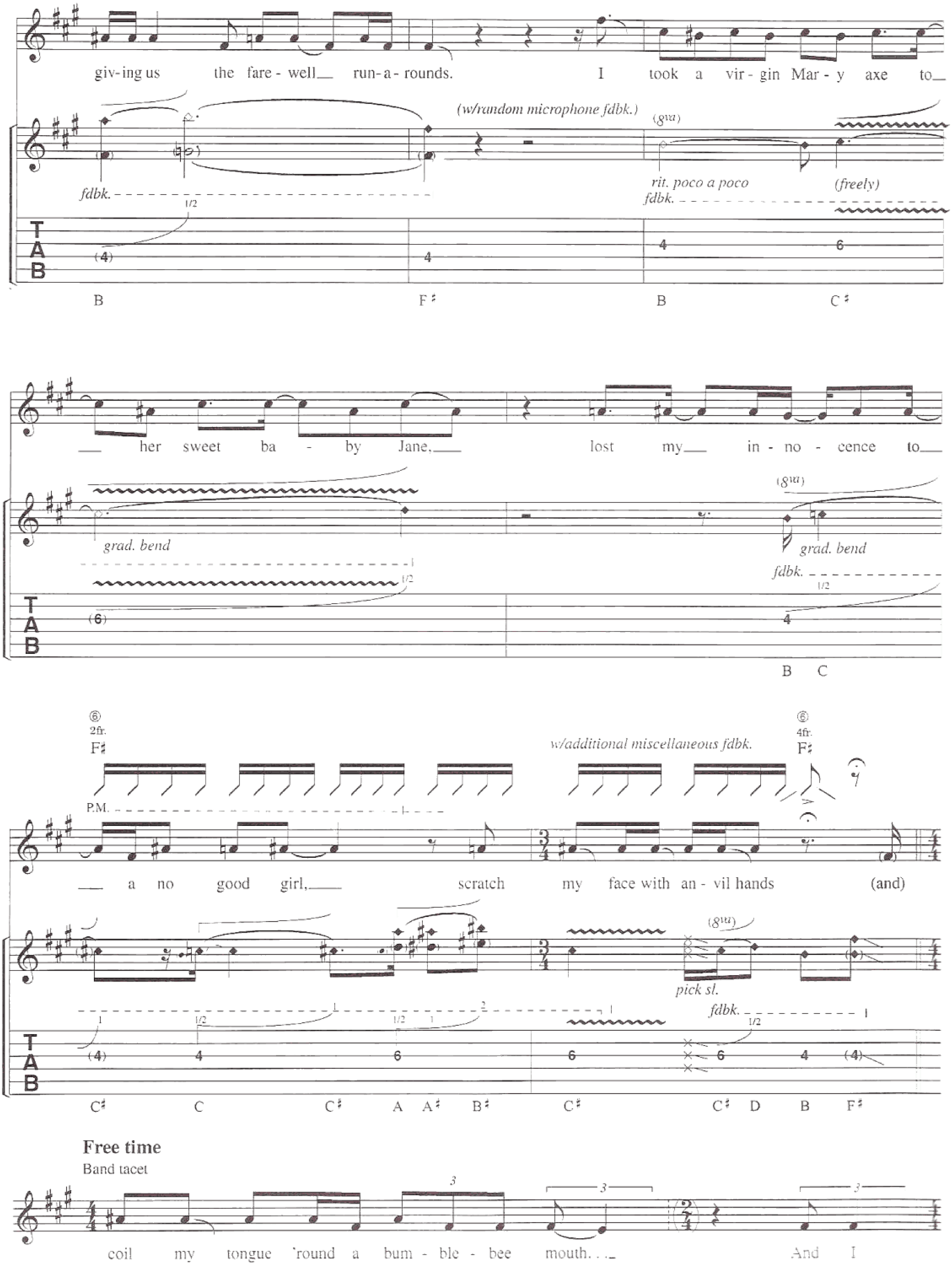
Interlude:

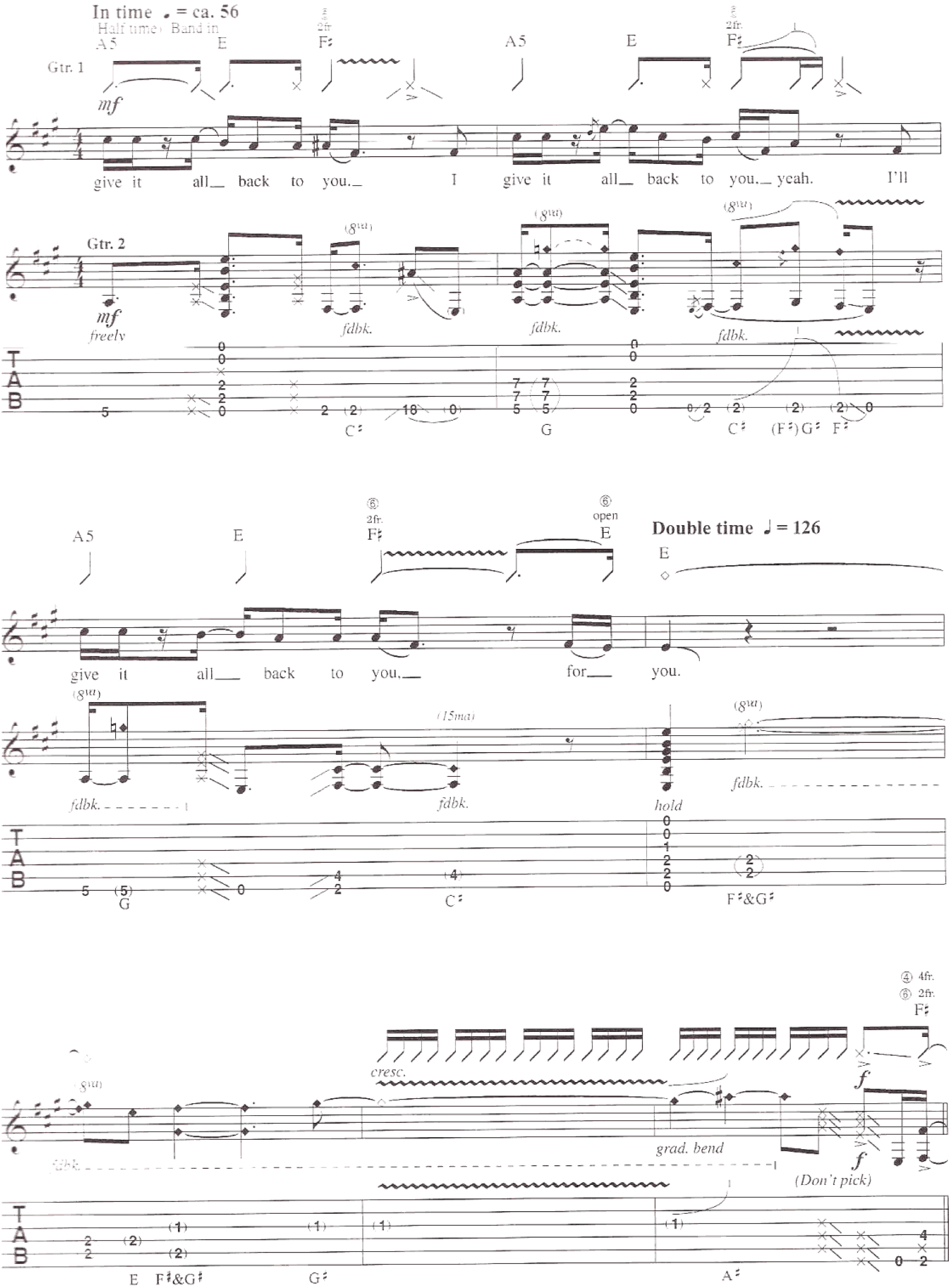

run-a-round kids in get - go cars, with Vas - e - line af - ter-births and
(8va)
(Don't pick)
fdbk.
4
(4)
(4)
(4)
4 3 4 4 4 (4)
F♯
F♯ F G♯ F♯ G♯ F♯

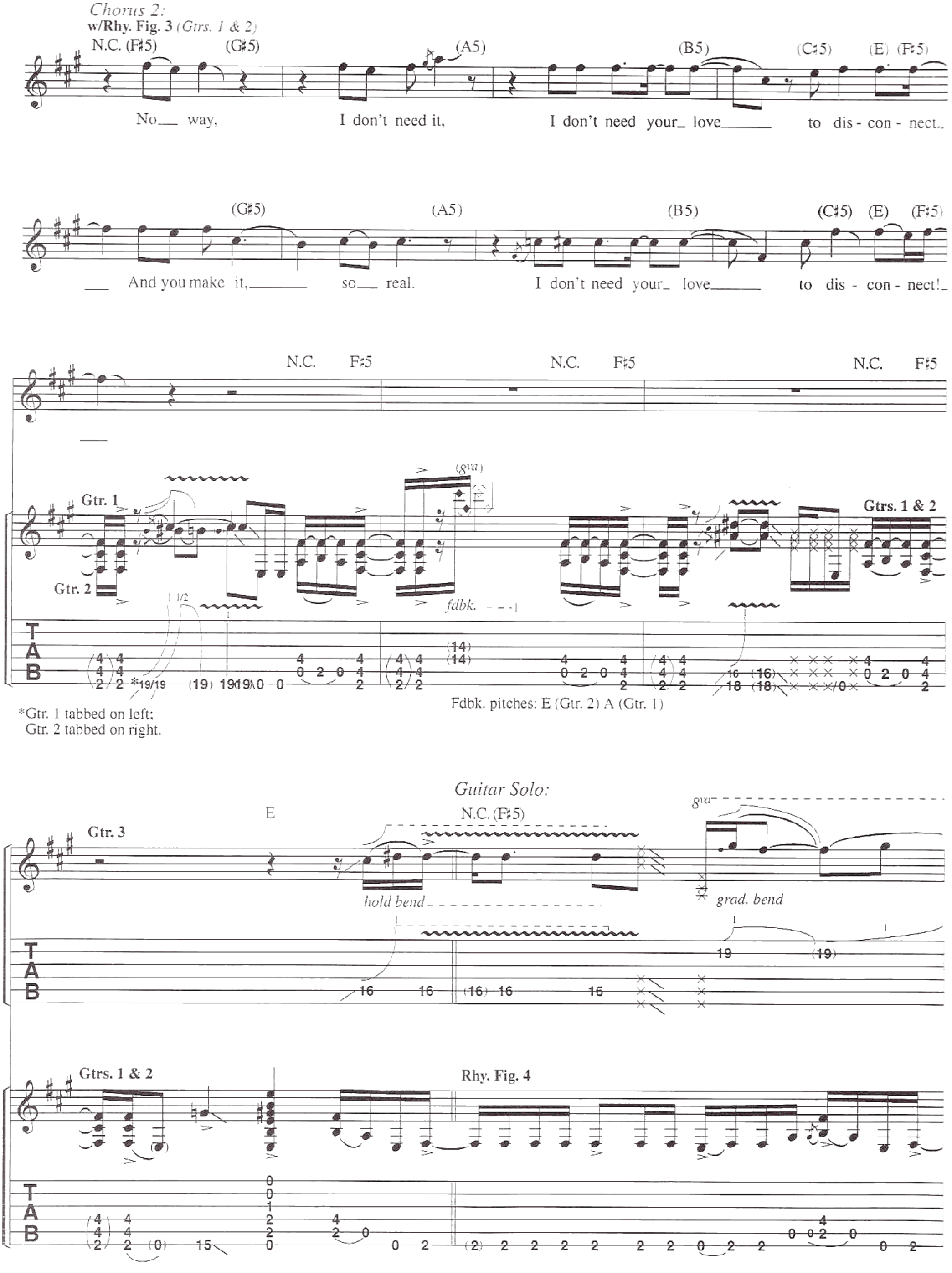
*Hold note continually while feedback pitches change (guitar is held in different positions in relation to amp, with none of the notes picked.)
Feedback occurs as the result of high volume and distortion.

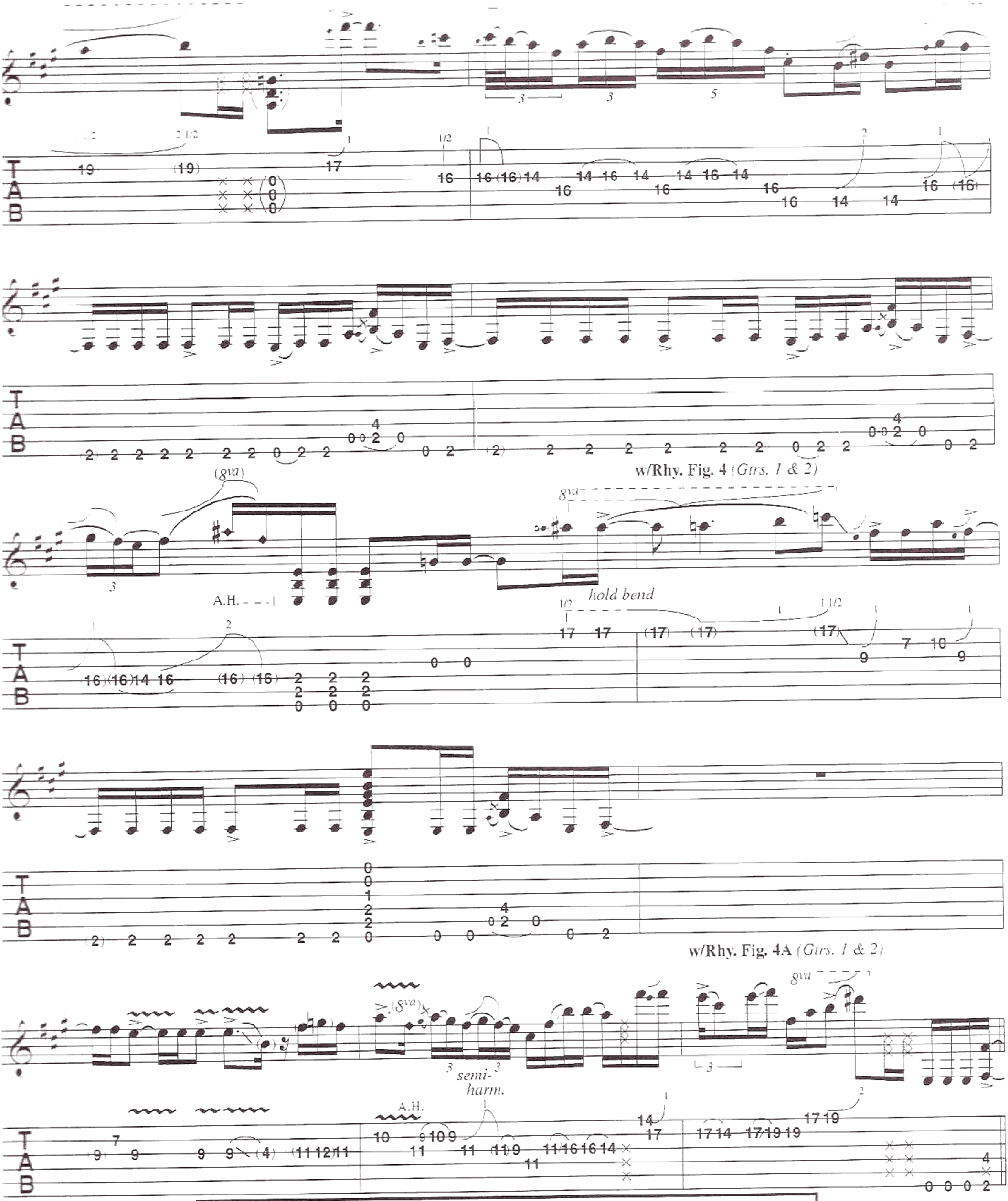

ne - on coughs. Gal - ax - ies full of no - bod - ies,
(8va)
grad. bend
(fdbk.)
fdbk.
1/2
1/2
1
4 (4) 4 4 2 4 4 (4) 4
F♯ G F♯ C♯ G♯ C C♯ A♯

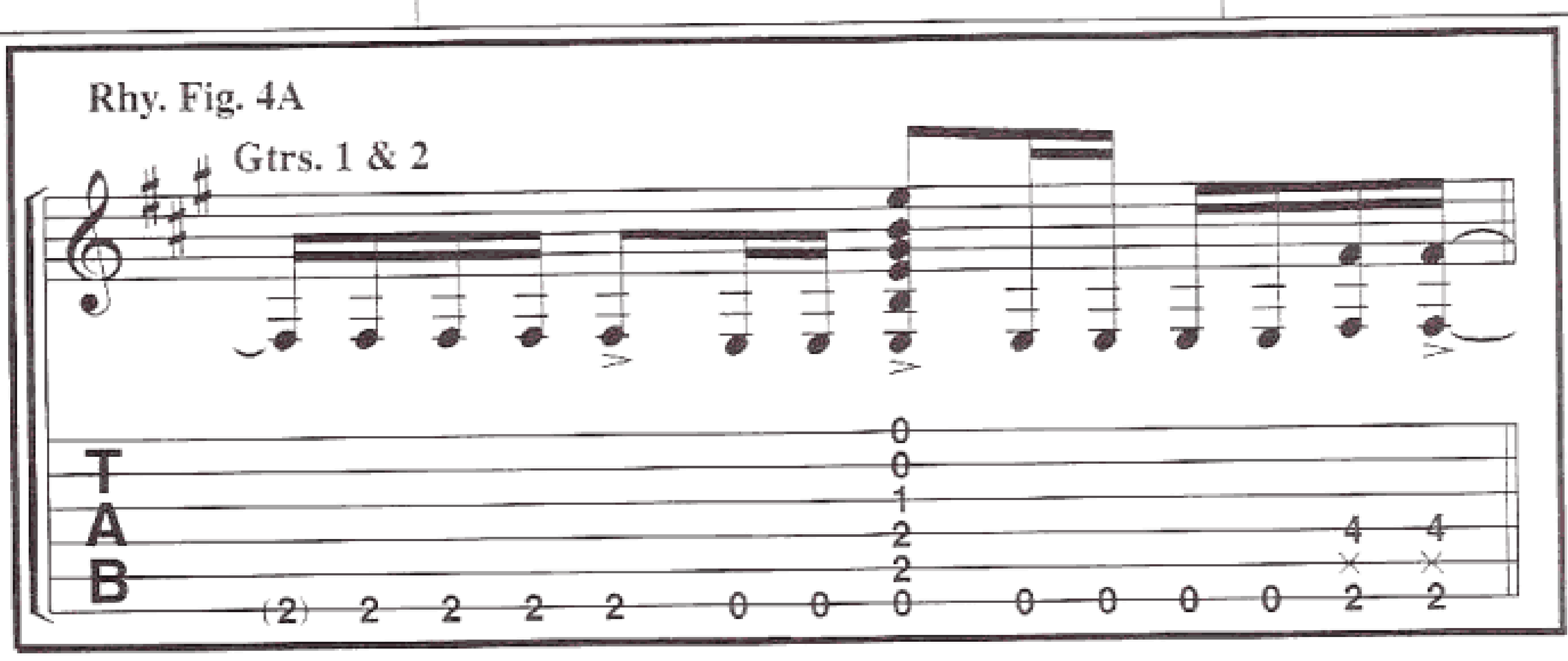
*Bend B (3rd stg./4th fr.) w/ 3rd finger, catching F♯ (4th stg./4th fr.) under it, which subsequently produces next feedback note, A♯.

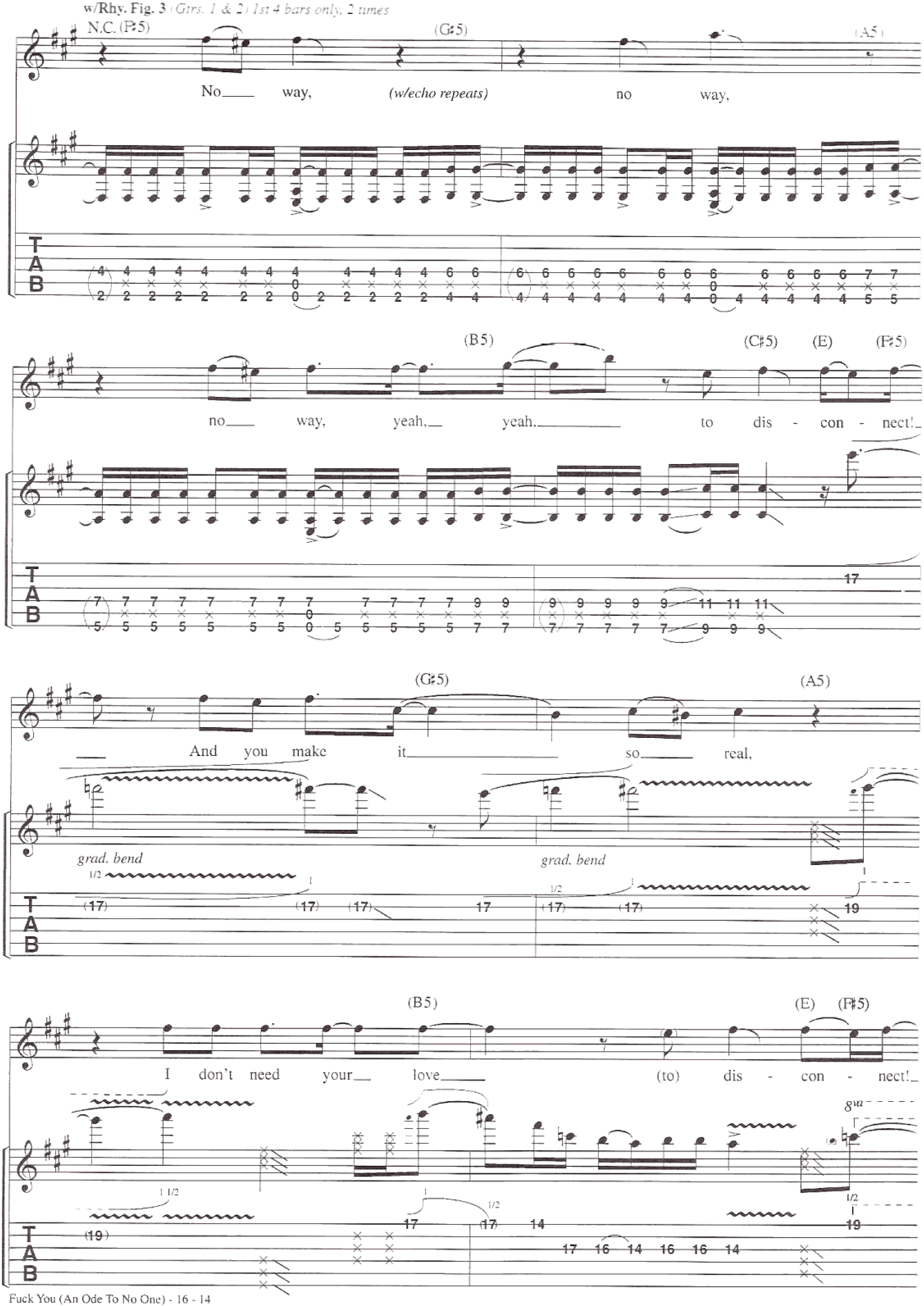

giv-ing us the fare - well___ run-a-rounds. I took a vir - gin Mar - y axe to___
(w/random microphone fdbk.)
fdbk.
1/2
(4)
4
(8va)
rit. poco a poco
fdbk.
(freely)
4
6
B
F♯
B
C♯
___ her sweet ba - by Jane,___ lost my___ in - no - cence to___
grad. bend
1/2
(6)
(8va)
grad. bend
fdbk.
1/2
4
B
C
⑥
2fr.
F♯
w/additional miscellaneous fdbk.
⑥
4fr.
F♯
P.M.
3/4
___ a no good girl,___ scratch my face with an - vil hands (and)
(8va)
pick sl.
fdbk.
1
1/2
1
1/2
1
2
1
1/2
(4)
4
6
6
6
4
(4)
C♯
C
C♯
A
A♯
B♯
C♯
C♯
D
B
F♯
Free time
Band tacet
4/4
3
3
2/4
3
coil my tongue 'round a bum - ble - bee mouth. . . ___ And I

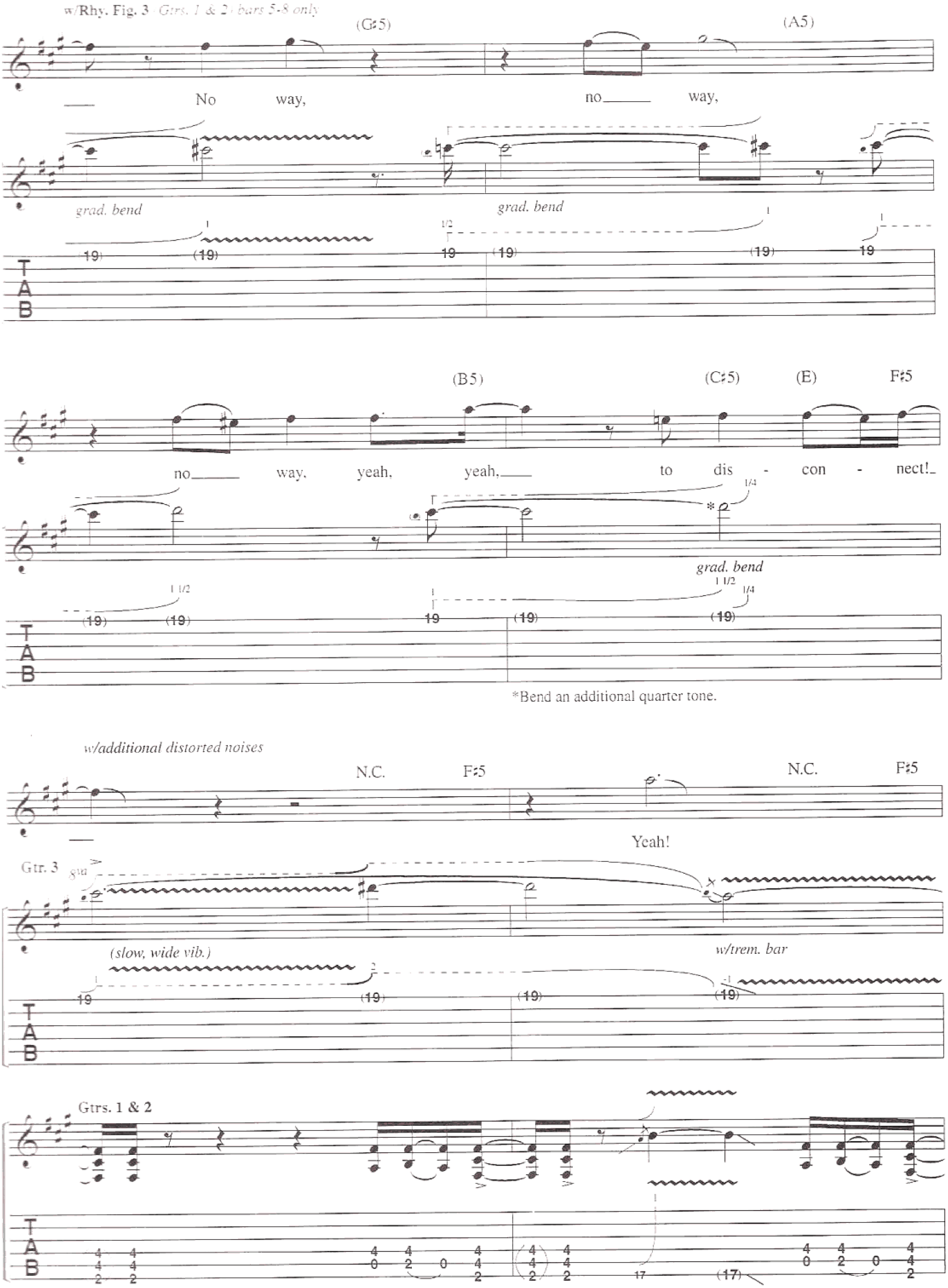

In time ♩. = ca. 56
(Half time) Band in
A5
E
F♯
A5
E
F♯
Gtr. 1
mf
give it all back to you. I give it all back to you, yeah. I'll
Gtr. 2
mf
freely
fdbk.
(8va)
C♯
G
(F♯)G♯
F♯
A5
E
F♯
E
open
2fr.
Double time ♩ = 126
give it all back to you, for you.
(15ma)
hold
F♯&G♯
cresc.
grad. bend
(Don't pick)
f
④ 4fr.
⑥ 2fr.
G♯
A♯

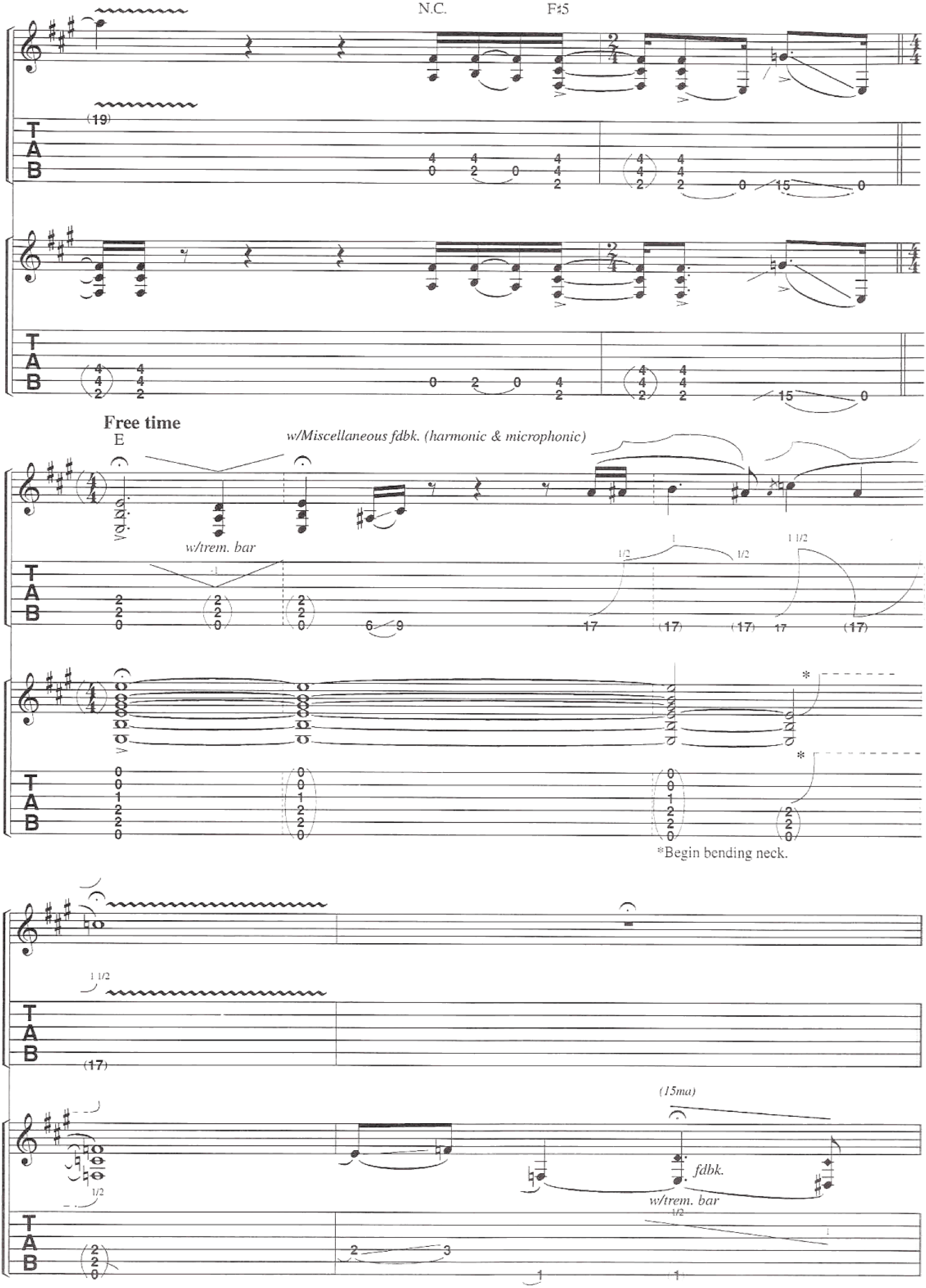

Chorus 2:
w/Rhy. Fig. 3 (Gtrs. 1 & 2)
N.C. (F♯5)
(G♯5)
(A5)
(B5)
(C♯5)
(E)
(F♯5)
No__ way, I don't need it, I don't need your_ love______ to dis - con - nect._
__ And you make it,______ so__ real. I don't need your_ love______ to dis - con - nect!_
__
N.C.
F♯5
Gtr. 1
Gtr. 2
1 1/2
(8va)
fdbk.
Gtrs. 1 & 2
T
A
B
Fdbk. pitches: E (Gtr. 2) A (Gtr. 1)
*Gtr. 1 tabbed on left:
Gtr. 2 tabbed on right.
Guitar Solo:
E
N.C. (F♯5)
Gtr. 3
8va
hold bend
grad. bend
Gtrs. 1 & 2
Rhy. Fig. 4


(8va)
A.H.
w/Rhy. Fig. 4 (Gtrs. 1 & 2)
8va
hold bend
w/Rhy. Fig. 4A (Gtrs. 1 & 2)
semi-harm.
TAB


Rhy. Fig. 4A
Gtrs. 1 & 2
TAB


w/Rhy. Fig. 3 (Gtrs. 1 & 2) 1st 4 bars only, 2 times
N.C. (F♯5)
(G♯5)
(A5)
No___ way, (w/echo repeats) no way,
(B5)
(C♯5) (E) (F♯5)
no___ way, yeah,___ yeah,_______ to dis - con - nect!_
(G♯5)
(A5)
___ And you make it___________ so_____ real,
grad. bend
1/2
1
(B5)
(E) (F♯5)
I don't need your___ love_____ (to) dis - con - nect!_
1 1/2
8va
T
A
B


w/Rhy. Fig. 3 (Gtrs. 1 & 2) bars 5-8 only
(G♯5)
(A5)
No way,
no___ way,
grad. bend
grad. bend
1/2
1
(B5)
(C♯5)
(E)
F♯5
no___ way, yeah, yeah,___
to dis - con - nect!_
grad. bend
1 1/2
1/4
*Bend an additional quarter tone.
w/additional distorted noises
N.C.
F♯5
Yeah!
Gtr. 3
8va
(slow, wide vib.)
w/trem. bar
2
-1
Gtrs. 1 & 2
T
A
B


N.C.
F♯5
(19)
Free time
E
w/Miscellaneous fdbk. (harmonic & microphonic)
w/trem. bar
-1
1/2
1
1/2
1 1/2
*Begin bending neck.
1 1/2
(17)
1/2
(15ma)
fdbk.
w/trem. bar
1/2
1

Fdbk. pitch: D

LOVE

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

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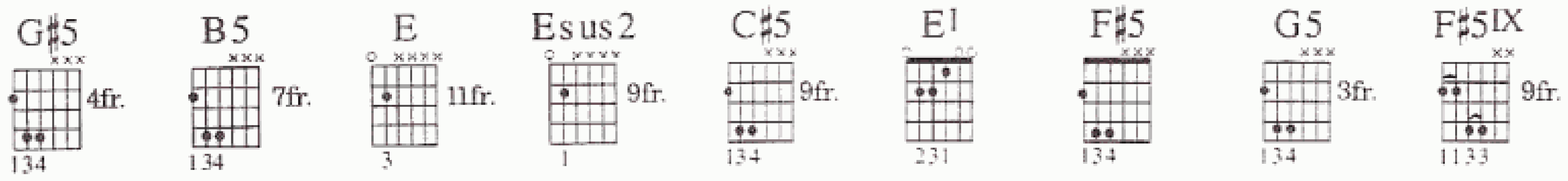
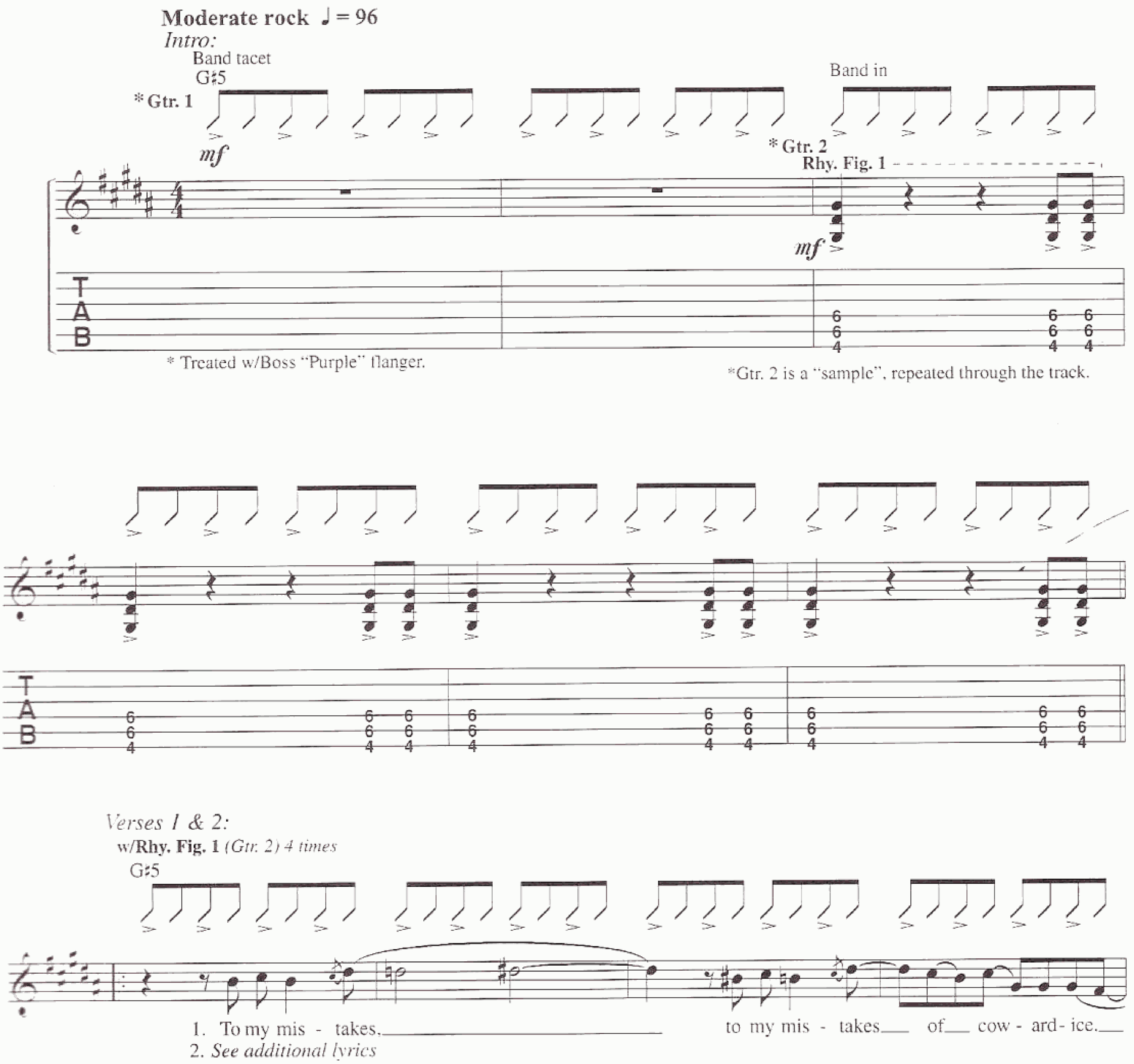

G♯5
4fr.
134
B5
7fr.
134
E
11fr.
3
Esus2
9fr.
1
C♯5
9fr.
134
E
231
F♯5
134
G5
3fr.
134
F♯5IX
9fr.
1133


Moderate rock ♩ = 96
Intro:
Band tacet
G♯5
*Gtr. 1
mf
Band in
*Gtr. 2
Rhy. Fig. 1
mf
T
A
B
Verses 1 & 2:
w/Rhy. Fig. 1 (Gtr. 2) 4 times
G♯5
1. To my mis - takes, to my mis - takes of cow - ard - ice.
2. See additional lyrics

* Treated w/Boss "Purple" flanger.

*Gtr. 2 is a "sample", repeated through the track.

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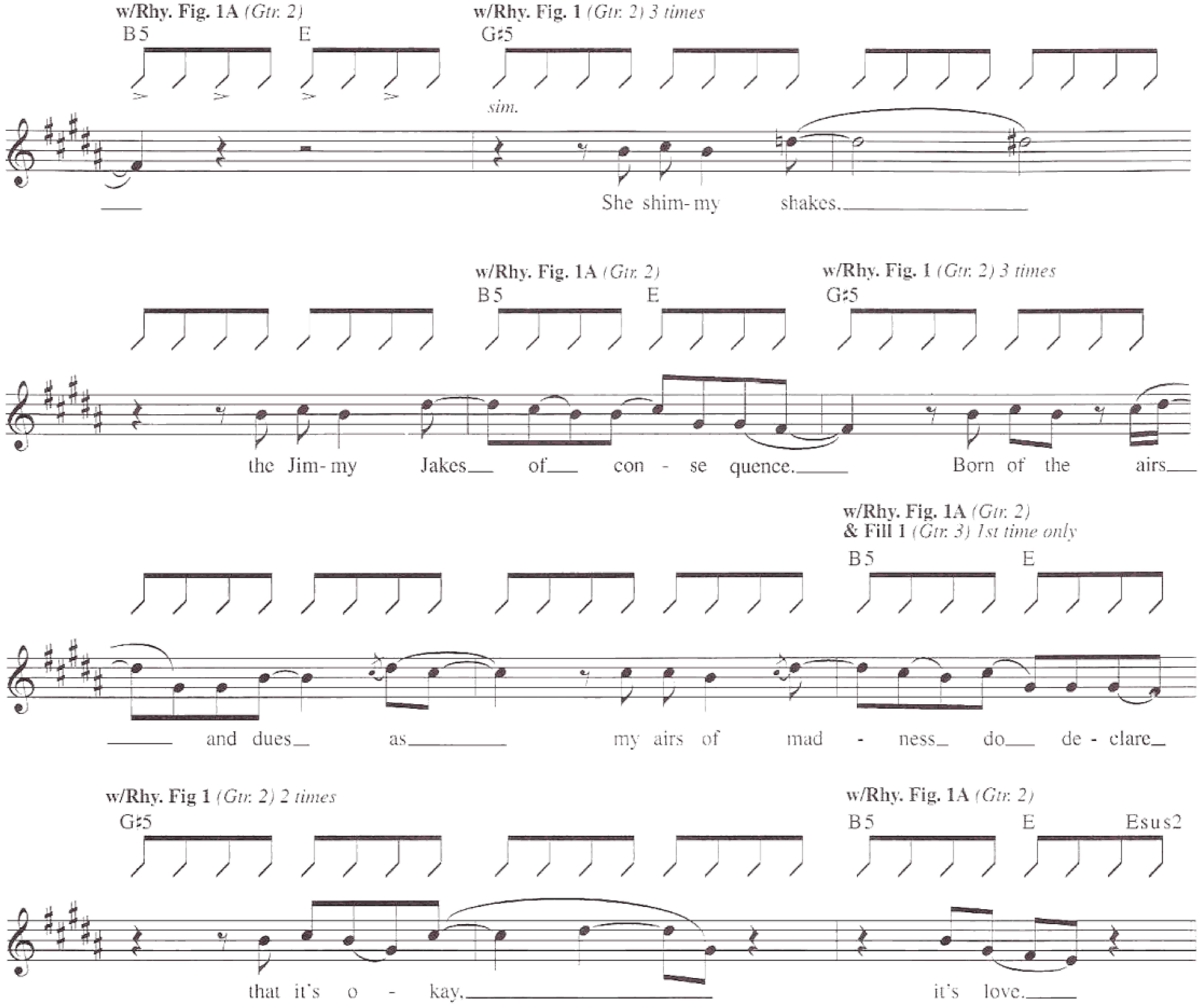
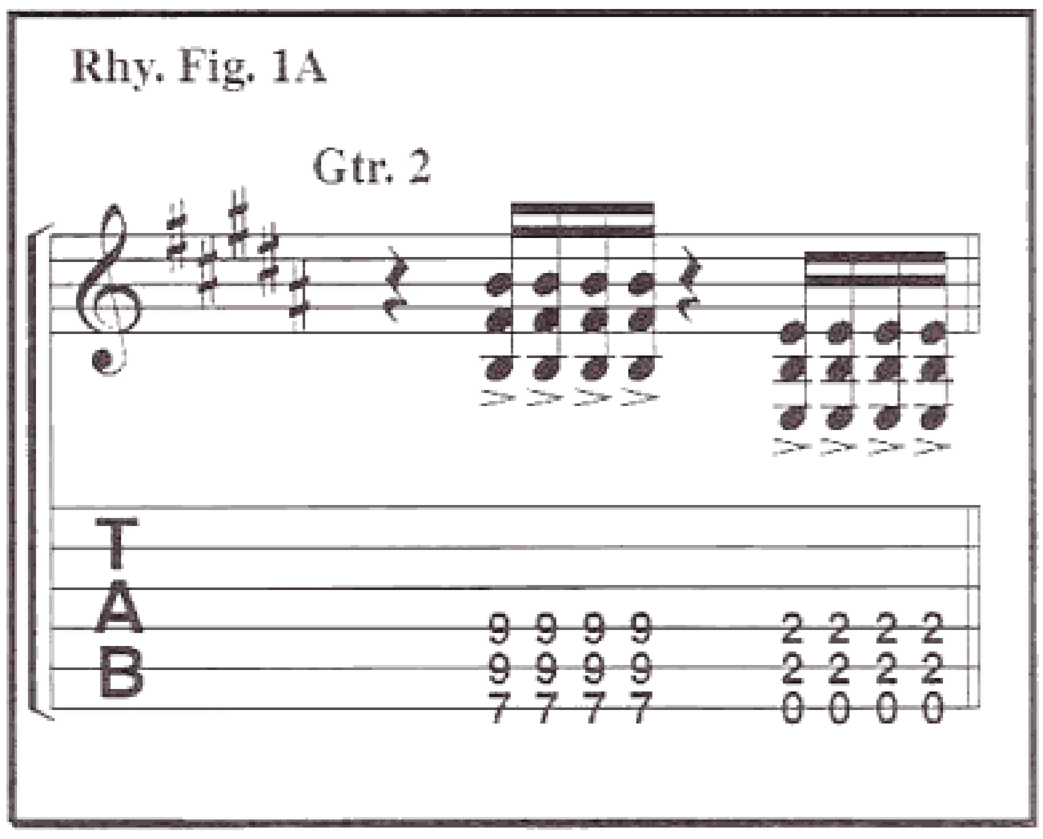
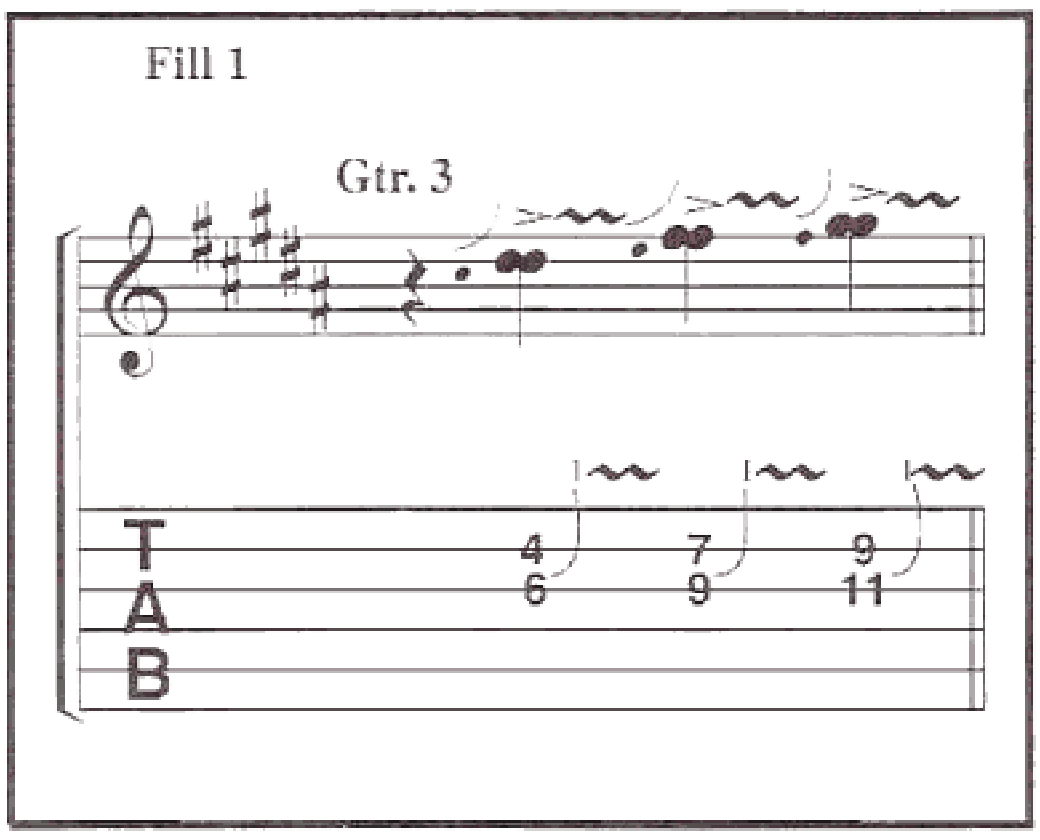
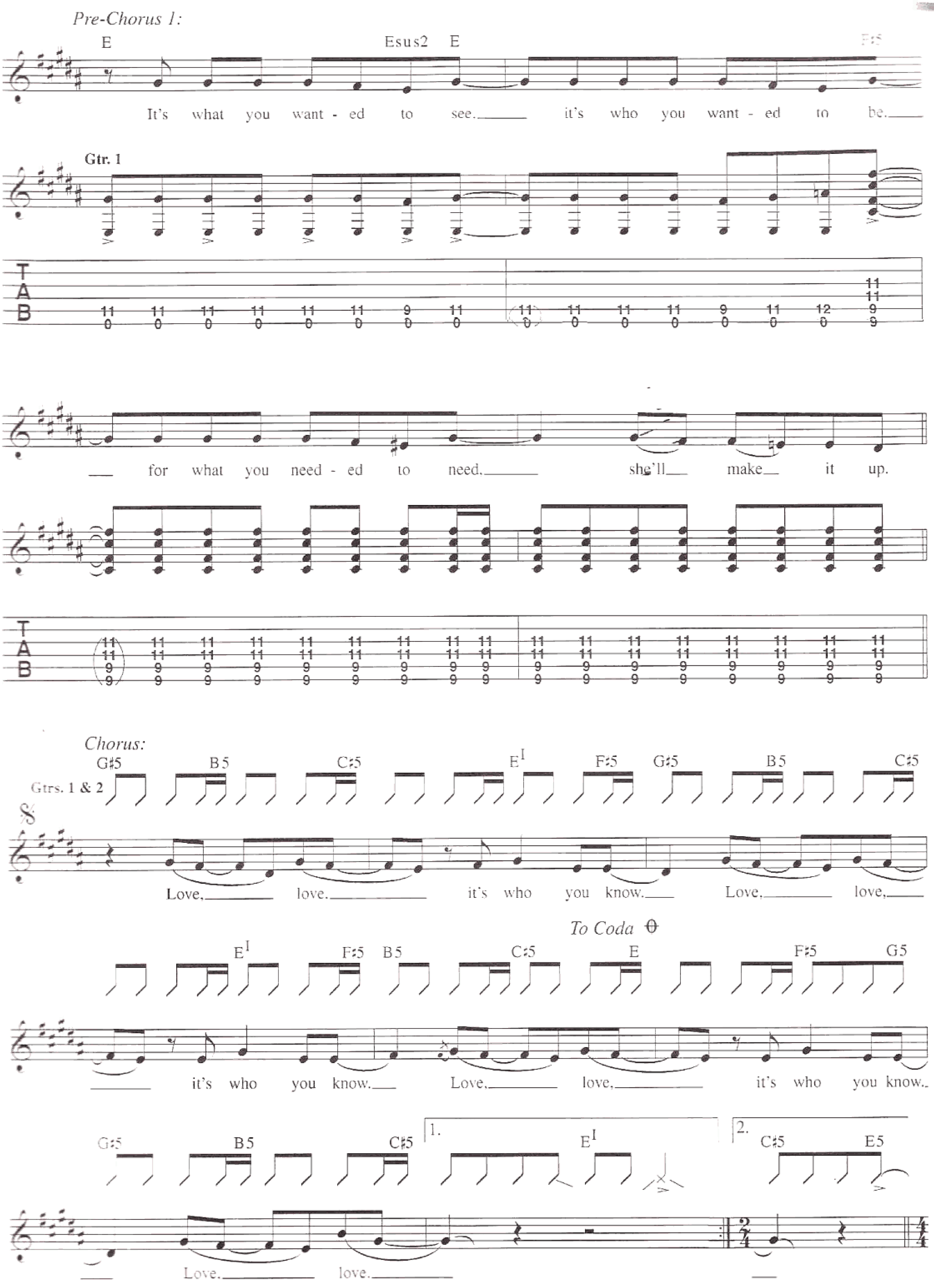
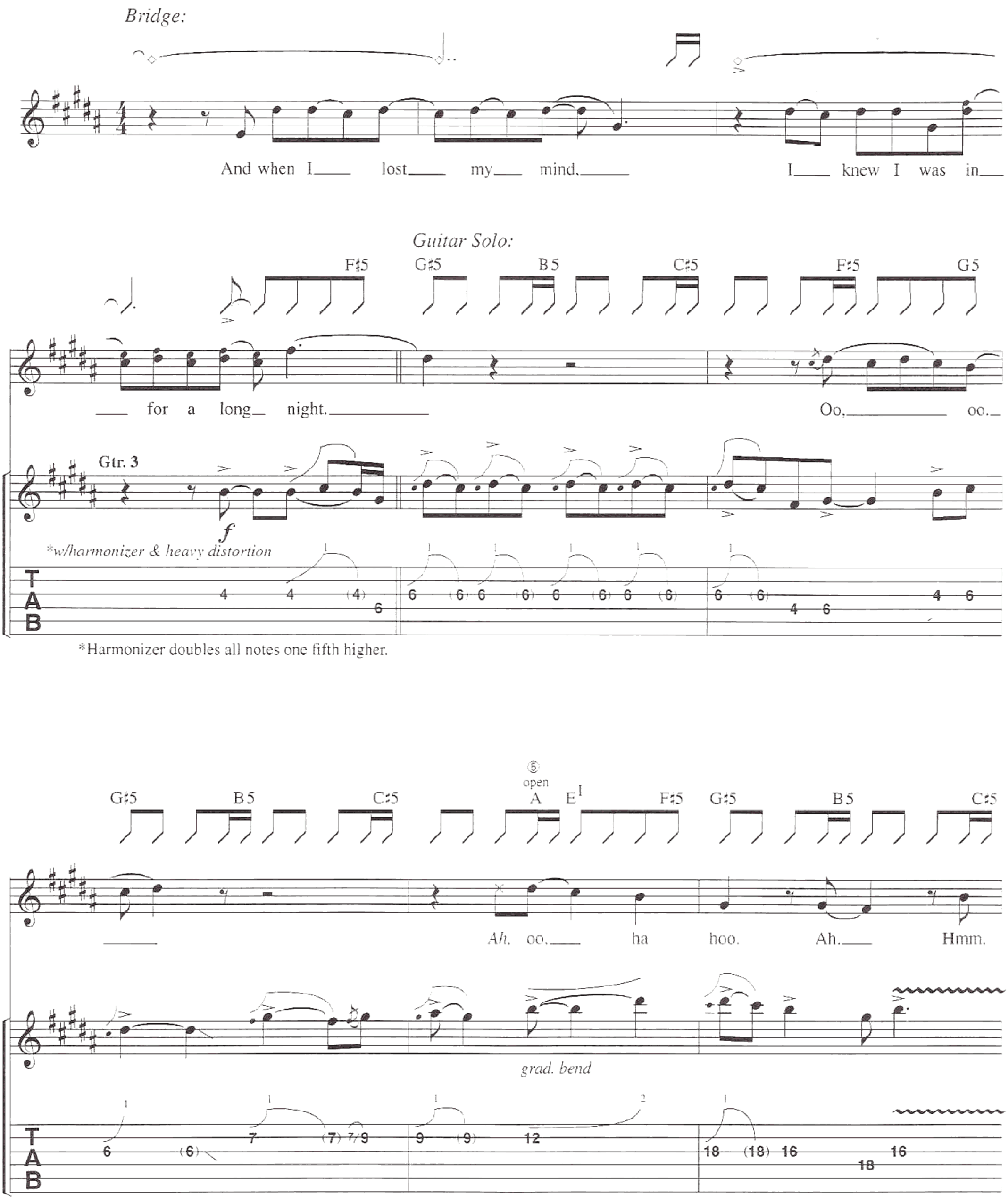

w/Rhy. Fig. 1A (Gtr. 2)
B5
E
w/Rhy. Fig. 1 (Gtr. 2) 3 times
G♯5
sim.
She shim-my shakes.
w/Rhy. Fig. 1A (Gtr. 2)
B5
E
w/Rhy. Fig. 1 (Gtr. 2) 3 times
G♯5
the Jim-my Jakes of con - se quence. Born of the airs
w/Rhy. Fig. 1A (Gtr. 2)
& Fill 1 (Gtr. 3) 1st time only
B5
E
and dues as my airs of mad - ness do de - clare
w/Rhy. Fig 1 (Gtr. 2) 2 times
G♯5
w/Rhy. Fig. 1A (Gtr. 2)
B5
E
Esus2
that it's o - kay. it's love.

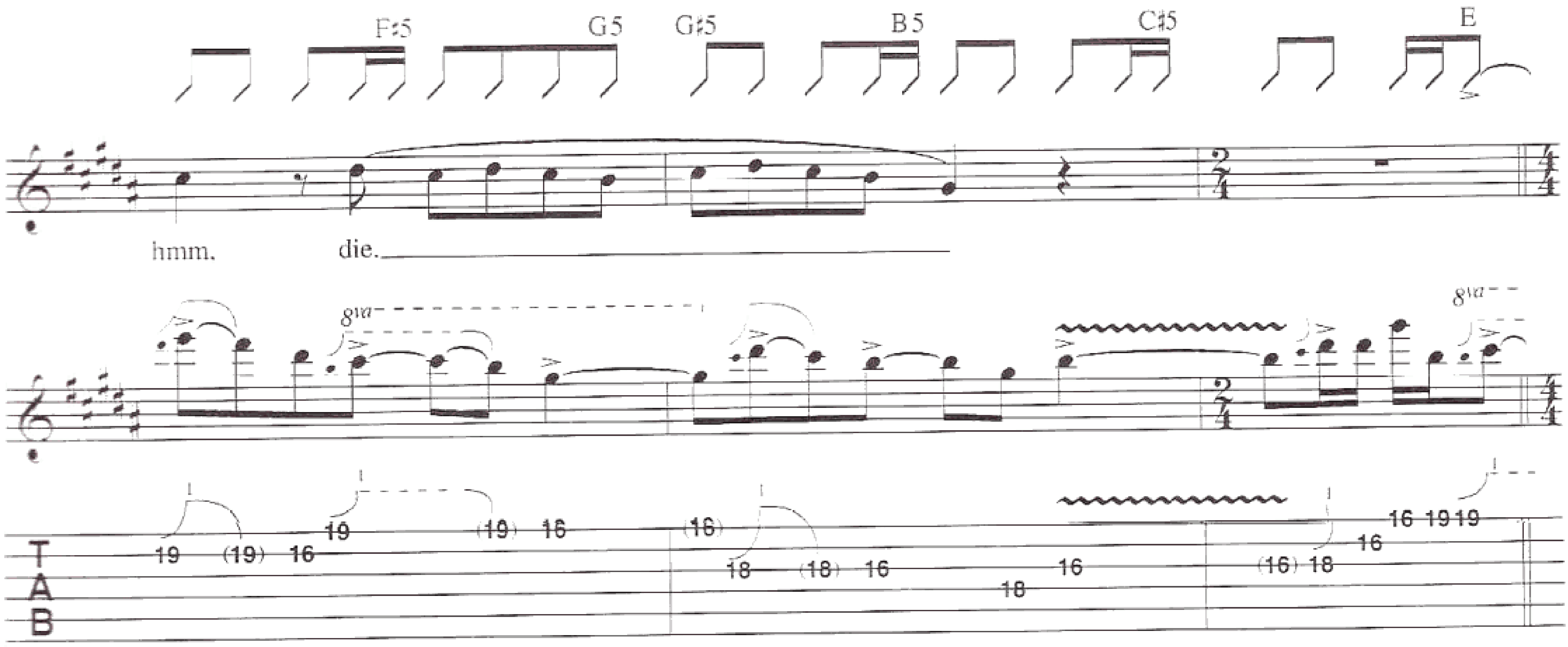

Rhy. Fig. 1A
Gtr. 2
T
A
B
9 9 9 9
9 9 9 9
7 7 7 7
2 2 2 2
2 2 2 2
0 0 0 0


Fill 1
Gtr. 3
T
A
B
4
6
7
9
9
11

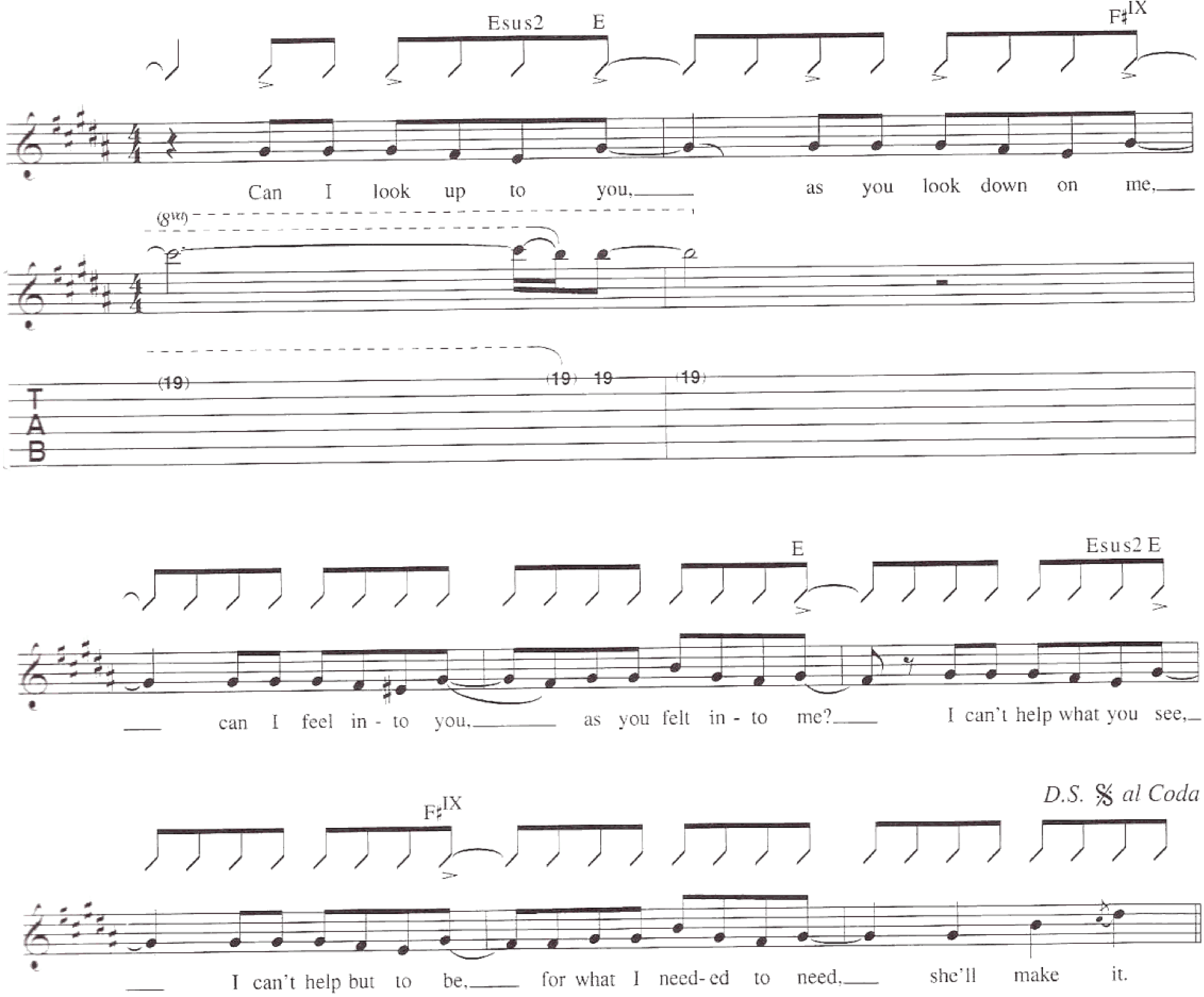

Pre-Chorus 1:
E
Esus2 E
F♯5
It's what you want - ed to see. it's who you want - ed to be.
Gtr. 1
T A B
11 0 11 0 11 0 11 0 11 0 11 0 9 0 11 0
(11 0) 11 0 11 0 11 0 9 0 11 0 12 0 11 11 9 9
for what you need - ed to need. she'll make it up.
(11 11 9 9) 11 11 9 9
Chorus:
G♯5 B5 C♯5 E^I F♯5 G♯5 B5 C♯5
Gtrs. 1 & 2
𝄋
Love, love, it's who you know. Love, love,
To Coda 𝄌
E^I F♯5 B5 C♯5 E F♯5 G5
it's who you know. Love, love, it's who you know.
G♯5 B5 C♯5
1.
E^I
2.
C♯5 E5
Love, love.
2/4 4/4

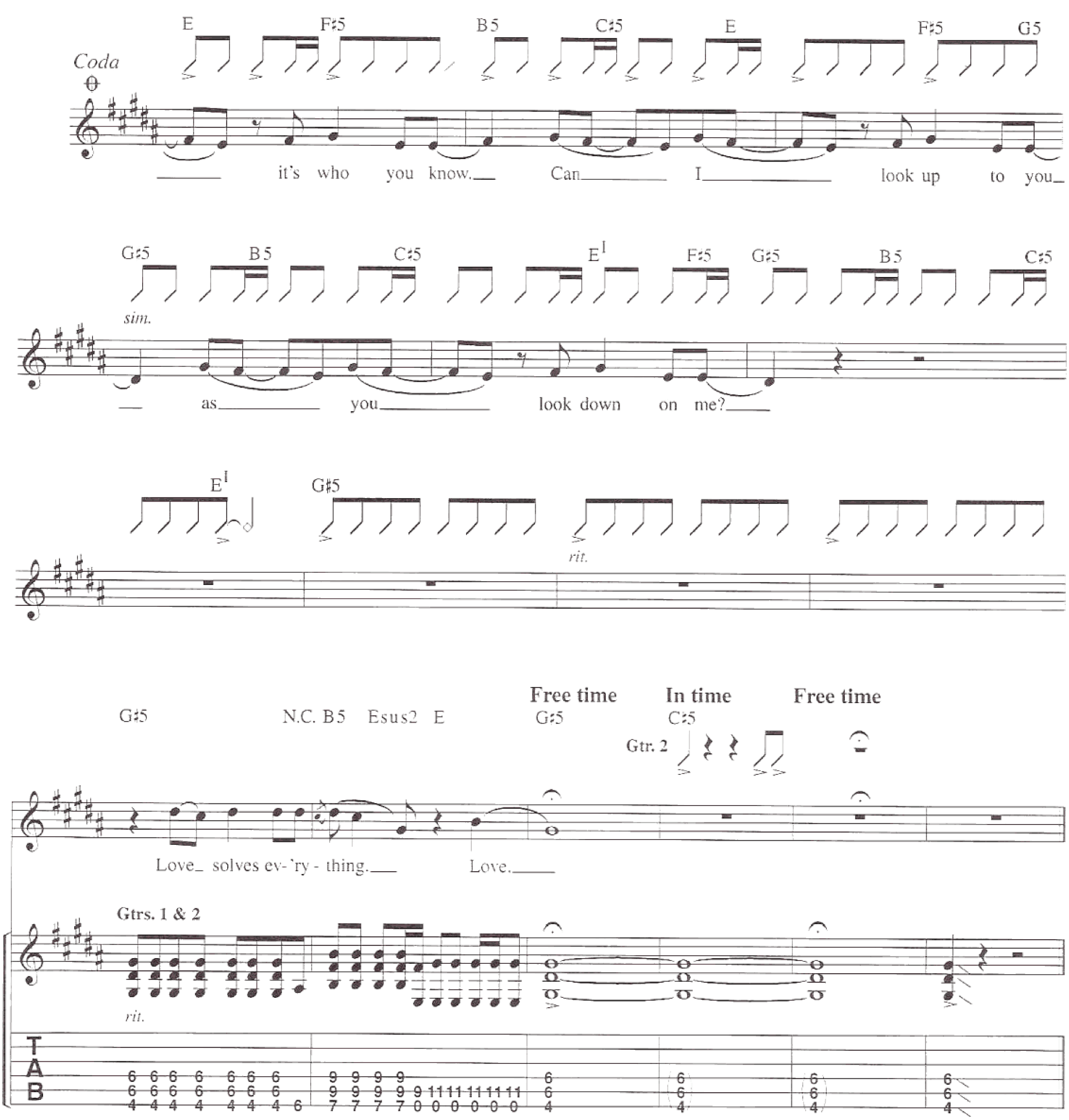

Bridge:
And when I lost my mind,
I knew I was in
Guitar Solo:
F♯5
G♯5
B5
C♯5
F♯5
G5
for a long night.
Oo, oo.
Gtr. 3
f
*w/harmonizer & heavy distortion
T
A
B
4
4
(4)
6
6
(6)
6
(6)
6
(6)
6
(6)
6
(6)
4
6
4
6
1
G♯5
B5
C♯5
⑤ open
A
E
F♯5
G♯5
B5
C♯5
Ah, oo, ha hoo. Ah. Hmm.
grad. bend
6
(6)
7
(7)
7/9
9
(9)
12
18
(18)
16
18
16
1
2

*Harmonizer doubles all notes one fifth higher.


F♯5
G5
G♯5
B5
C♯5
E
hmm, die.
8va
TAB

Pre-Chorus 2:


Esus2
E
F♯IX
Can I look up to you, as you look down on me,
(8va)
TAB
E
Esus2 E
can I feel in - to you, as you felt in - to me? I can't help what you see,
D.S. 𝄋 al Coda
F♯IX
I can't help but to be, for what I need-ed to need, she'll make it.

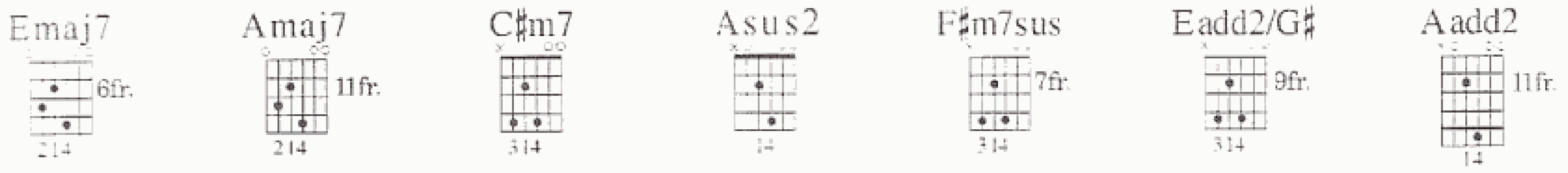

Coda
E
F♯5
B5
C♯5
E
F♯5
G5
it's who you know.__ Can____ I____ look up to you__
G♯5
B5
C♯5
E^I
F♯5
G♯5
B5
C♯5
sim.
__ as____ you____ look down on me?____
E^I
G♯5
rit.
G♯5
N.C. B5
Esus2
E
Free time
G♯5
In time
C♯5
Free time
Gtr. 2
Love_ solves ev-'ry - thing.___ Love.____
Gtrs. 1 & 2
rit.
T
A
B

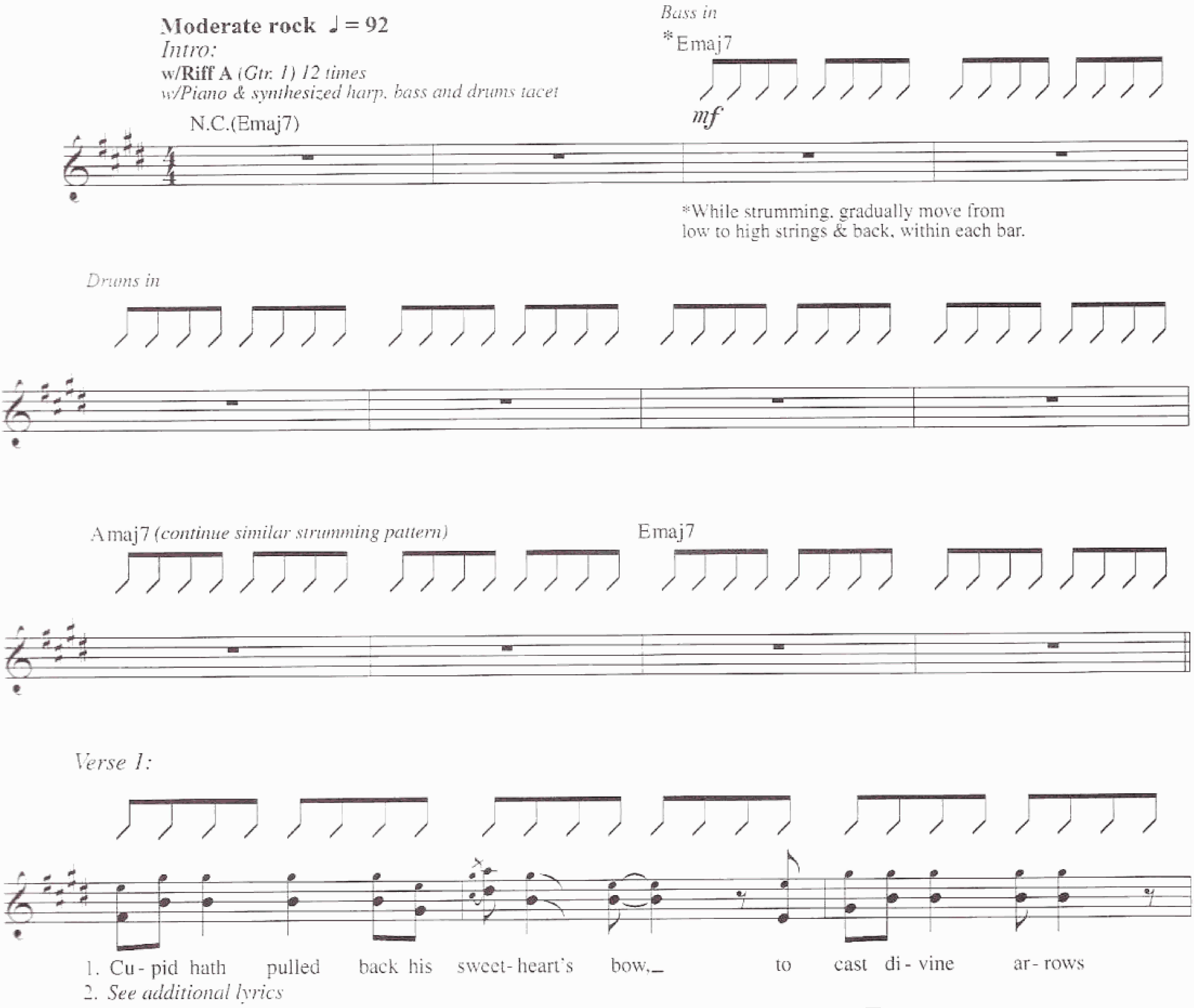
Verse 2:
Machine gun blues, her vacant rush is so steel.
I'm unaware, lost inside your visions.
I got mine too over, I got mine and I got you.
'Cause I know you, you're love.

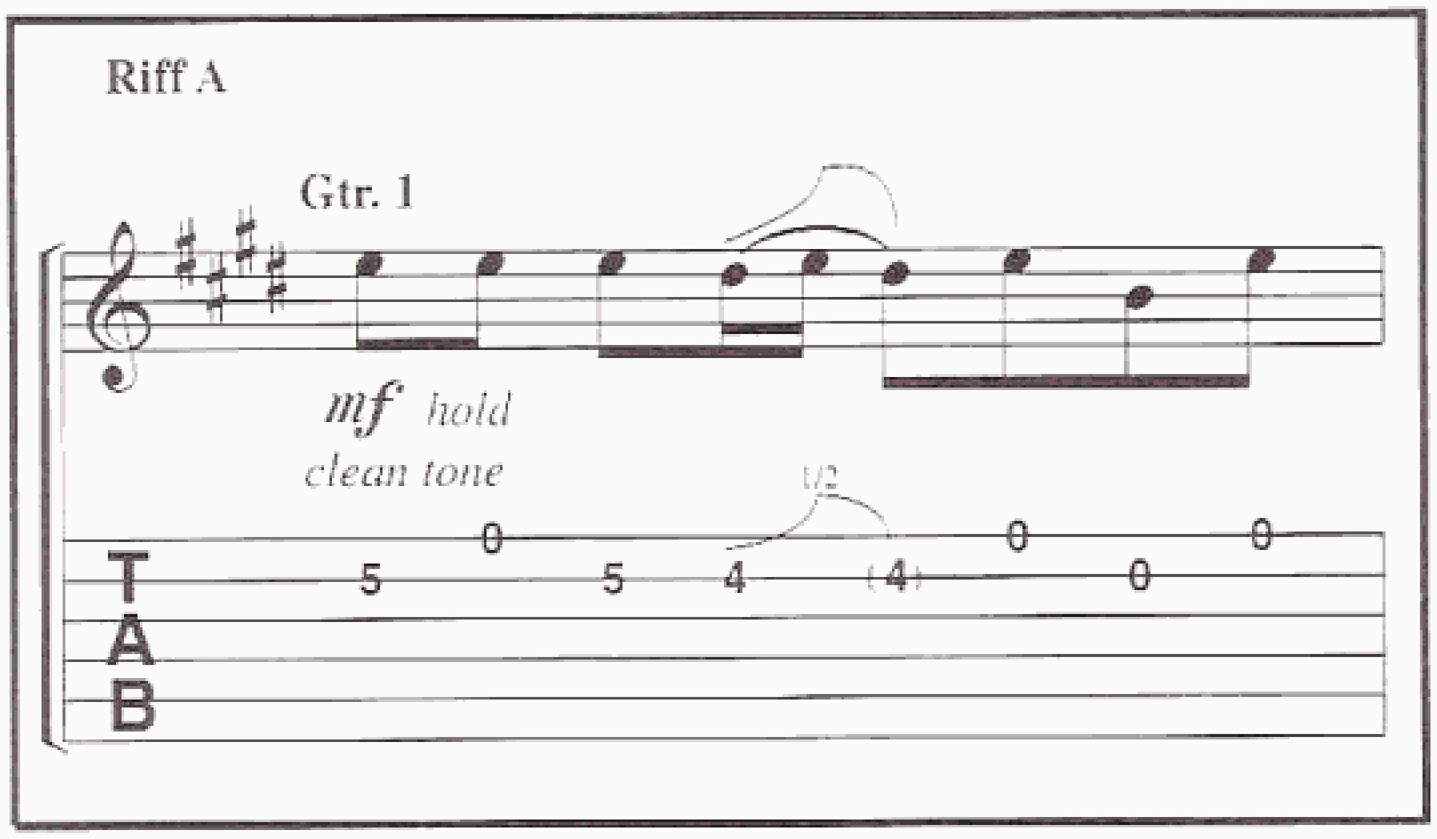
Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

CUPID DE LOCKE

Words and Music by
BILLY CORGAN


Emaj7
6fr.
214
Amaj7
11fr.
214
C♯m7
314
Asus2
14
F♯m7sus
7fr.
314
Eadd2/G♯
9fr.
314
Aadd2
11fr.
14


Moderate rock ♩ = 92
Intro:
w/Riff A (Gtr. 1) 12 times
w/Piano & synthesized harp, bass and drums tacet
N.C.(Emaj7)
Bass in
*Emaj7
mf
*While strumming, gradually move from low to high strings & back, within each bar.
Drums in
Amaj7 (continue similar strumming pattern)
Emaj7
Verse 1:
1. Cu - pid hath pulled back his sweet - heart's bow, to cast di - vine ar - rows
2. See additional lyrics


Riff A
Gtr. 1
mf hold
clean tone
1/2
T
A
B
5 0 5 4 (4) 0 0 0

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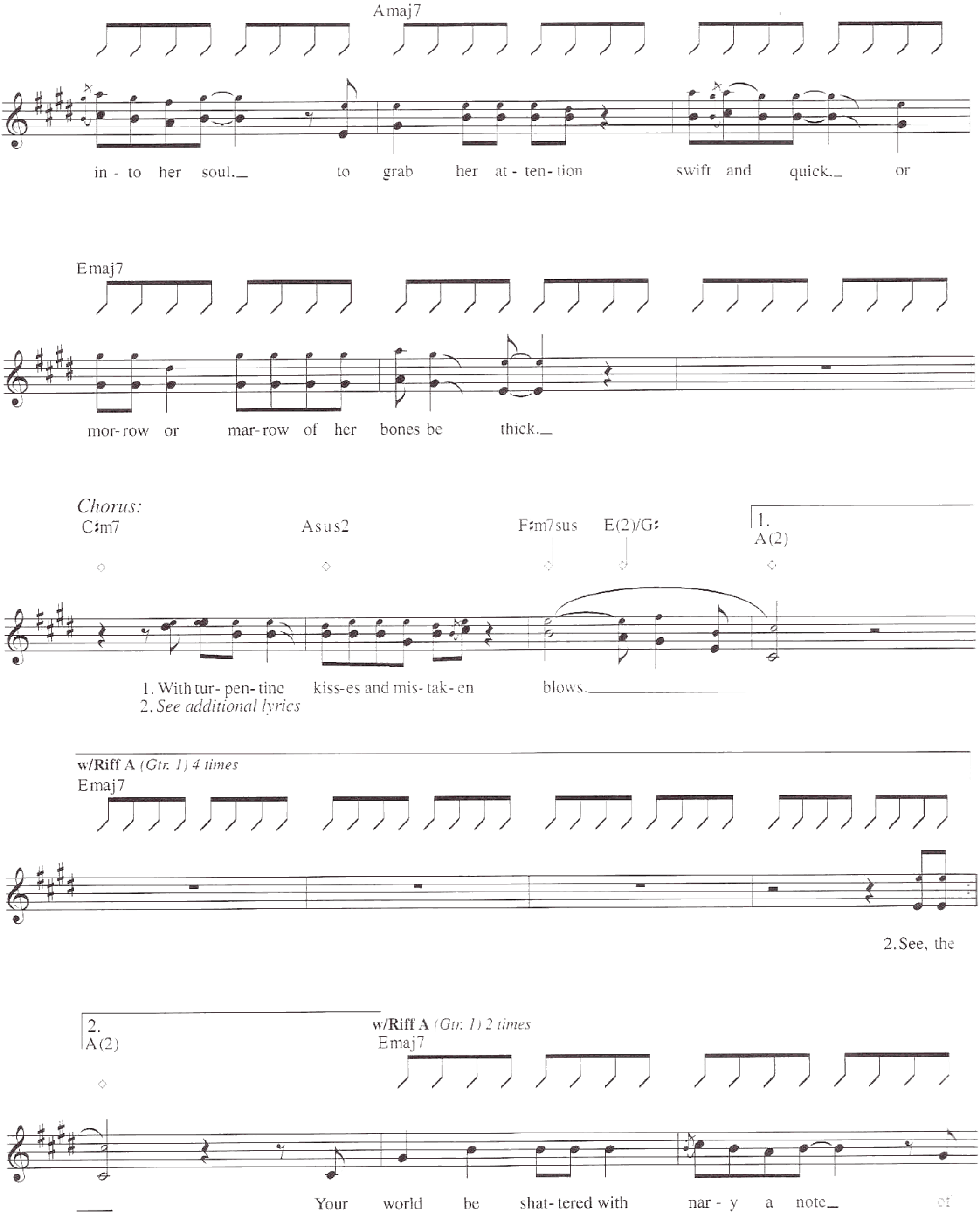
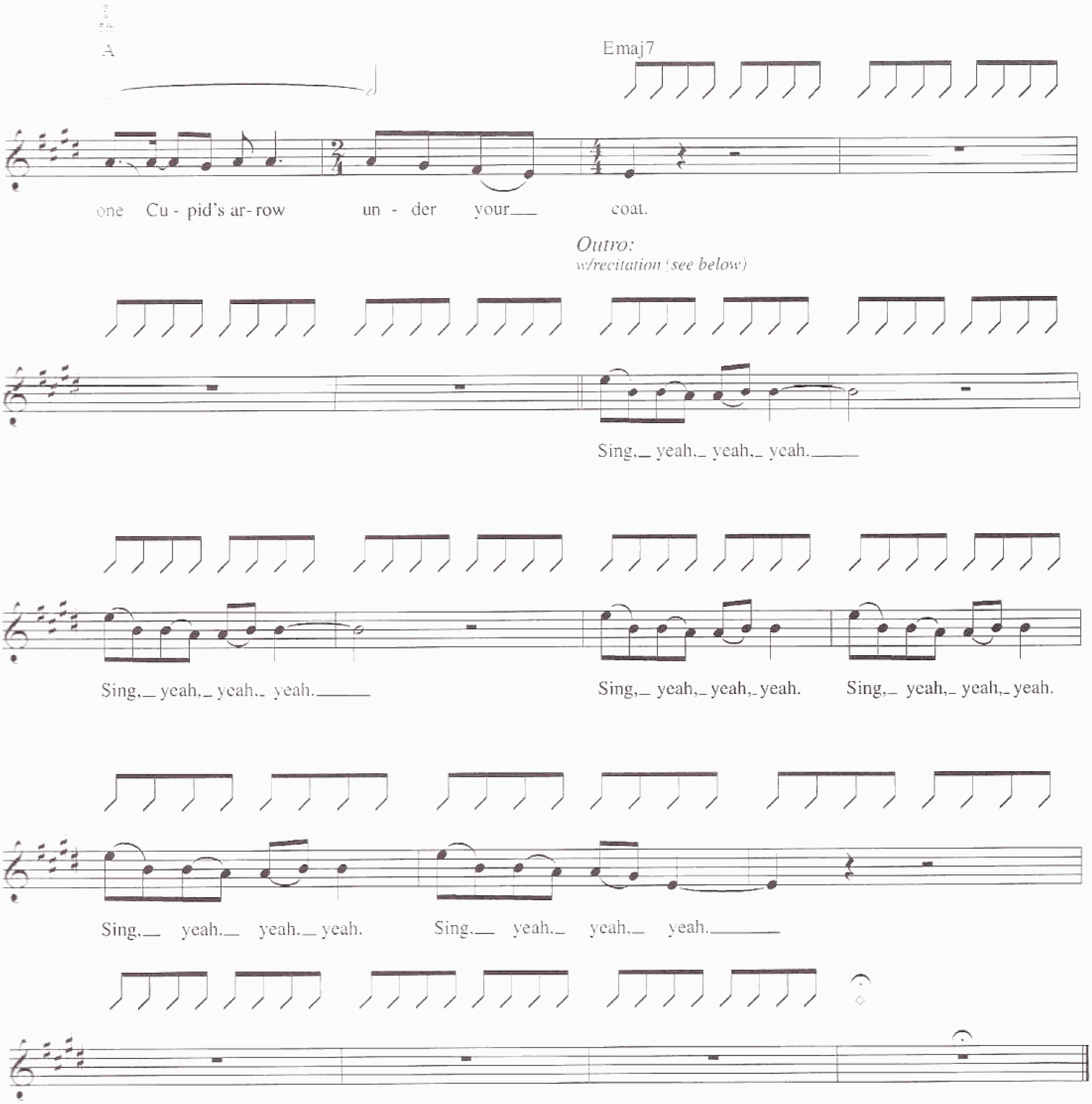

Amaj7
in - to her soul._ to grab her at - ten - tion swift and quick._ or
Emaj7
mor - row or mar - row of her bones be thick._
Chorus:
C♯m7
Asus2
F♯m7sus
E(2)/G♯
1.
A(2)
1. With tur - pen - tine kiss - es and mis - tak - en blows._
2. See additional lyrics
w/Riff A (Gtr. 1) 4 times
Emaj7
2. See, the
2.
A(2)
w/Riff A (Gtr. 1) 2 times
Emaj7
Your world be shat - tered with nar - y a note_ of


A
Emaj7
one Cu - pid's ar - row un - der your___ coat.
Outro:
w/recitation (see below)
Sing,_ yeah,_ yeah,_ yeah.____
Sing,_ yeah,_ yeah,_ yeah.____
Sing,_ yeah,_ yeah,_ yeah.
Sing,_ yeah,_ yeah,_ yeah.
Sing,_ yeah,_ yeah,_ yeah.
Sing,_ yeah,_ yeah,_ yeah.____

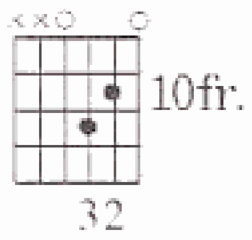
Recitation:
And in the land of star-crossed lovers,
And barren-hearted wanderers,
Forever lost in forsaken missives and Satan's pull,
We seek the unseekable and we speak the unspeakable,
Our hopes dead, gathering dust to dust
In faith, in compassion and in love.

Verse 2:
See, the devil may do as the devil may care.
He loves none sweeter than sweeter the dare.
Her mouth the mischief he doth seek.
Her heart the captive of which he speaks.

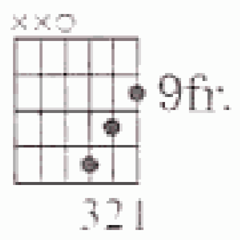
Chorus 2:
So note all ye lovers in love with the sound.
Your world be shattered with nary a note
Of one cupid's arrow under your coat.

GALAPOGOS

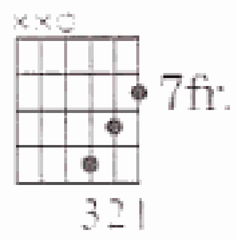
D(2)



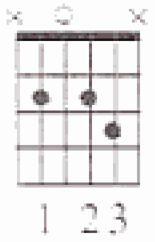
Dmaj 7



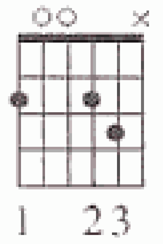
Em/D



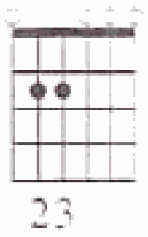
Bm7



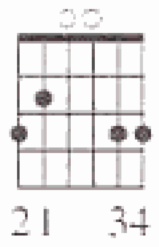
D/F♯



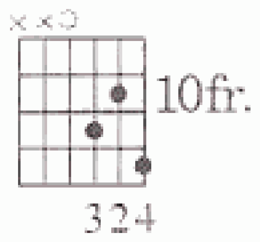
Em



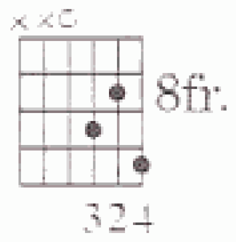
G



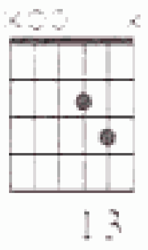
D(9)



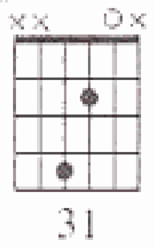
Em7/D



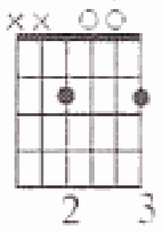
D5



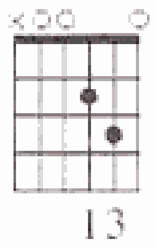
F♯m sus



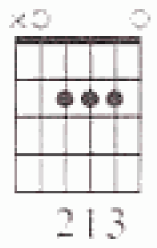
Em(9)



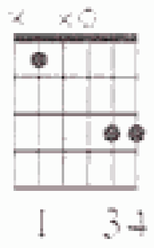
Dsus2



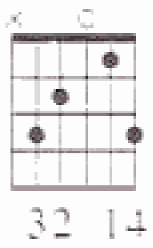
A



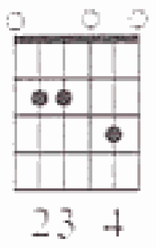
Gm/B♭



C



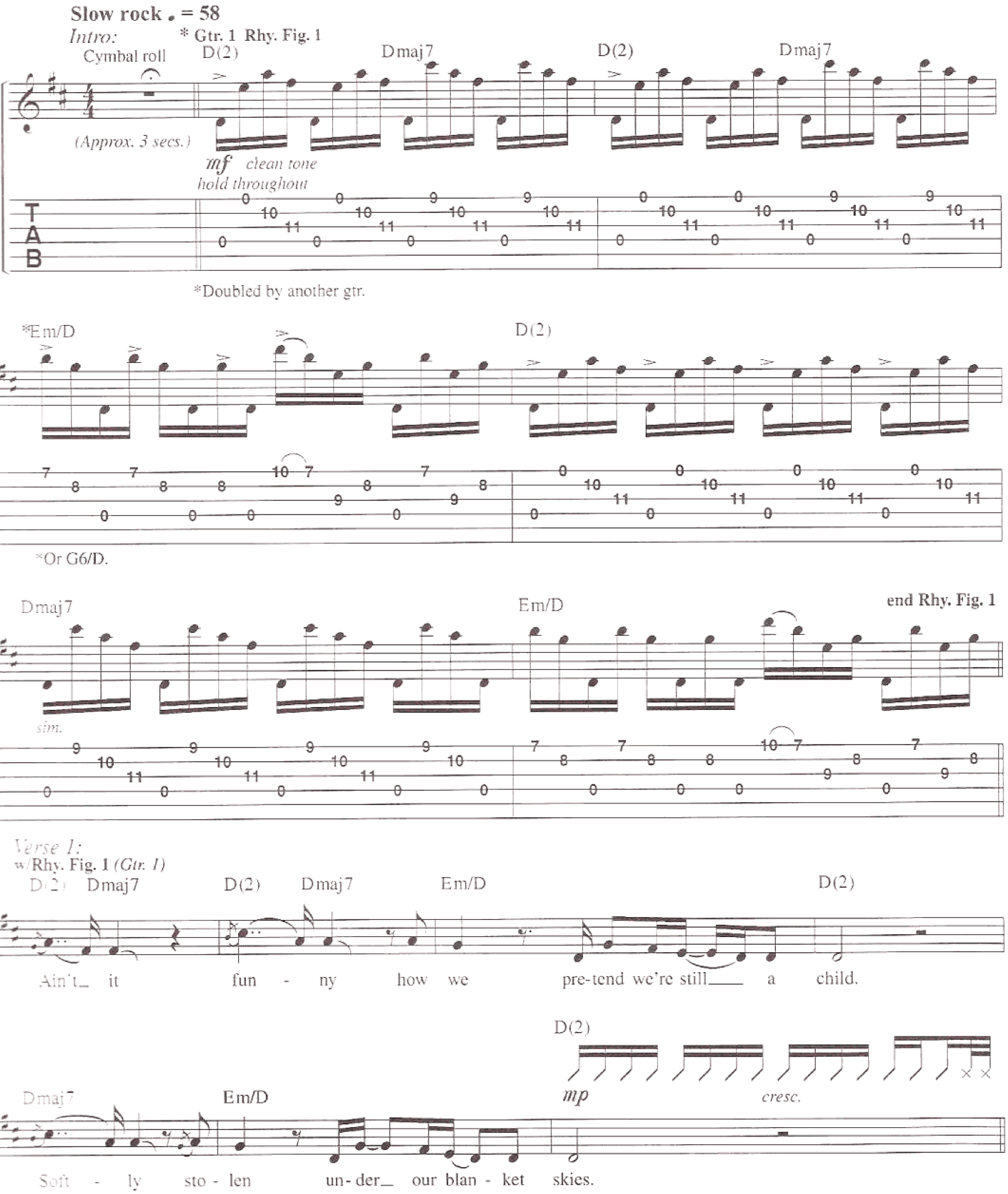
Em7



Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

GALAPOGOS

Words and Music by
BILLY CORGAN


Slow rock ♩ = 58
Intro:
Cymbal roll
(Approx. 3 secs.)
* Gtr. 1 Rhy. Fig. 1
D(2)
Dmaj7
mf clean tone
hold throughout
*Doubled by another gtr.
*Em/D
*Or G6/D.
sim.
Em/D
end Rhy. Fig. 1
Verse 1:
w/Rhy. Fig. 1 (Gtr. 1)
Ain't it fun-ny how we pre-tend we're still a child.
mp
cresc.
Soft-ly sto-len un-der our blan-ket skies.
T
A
B

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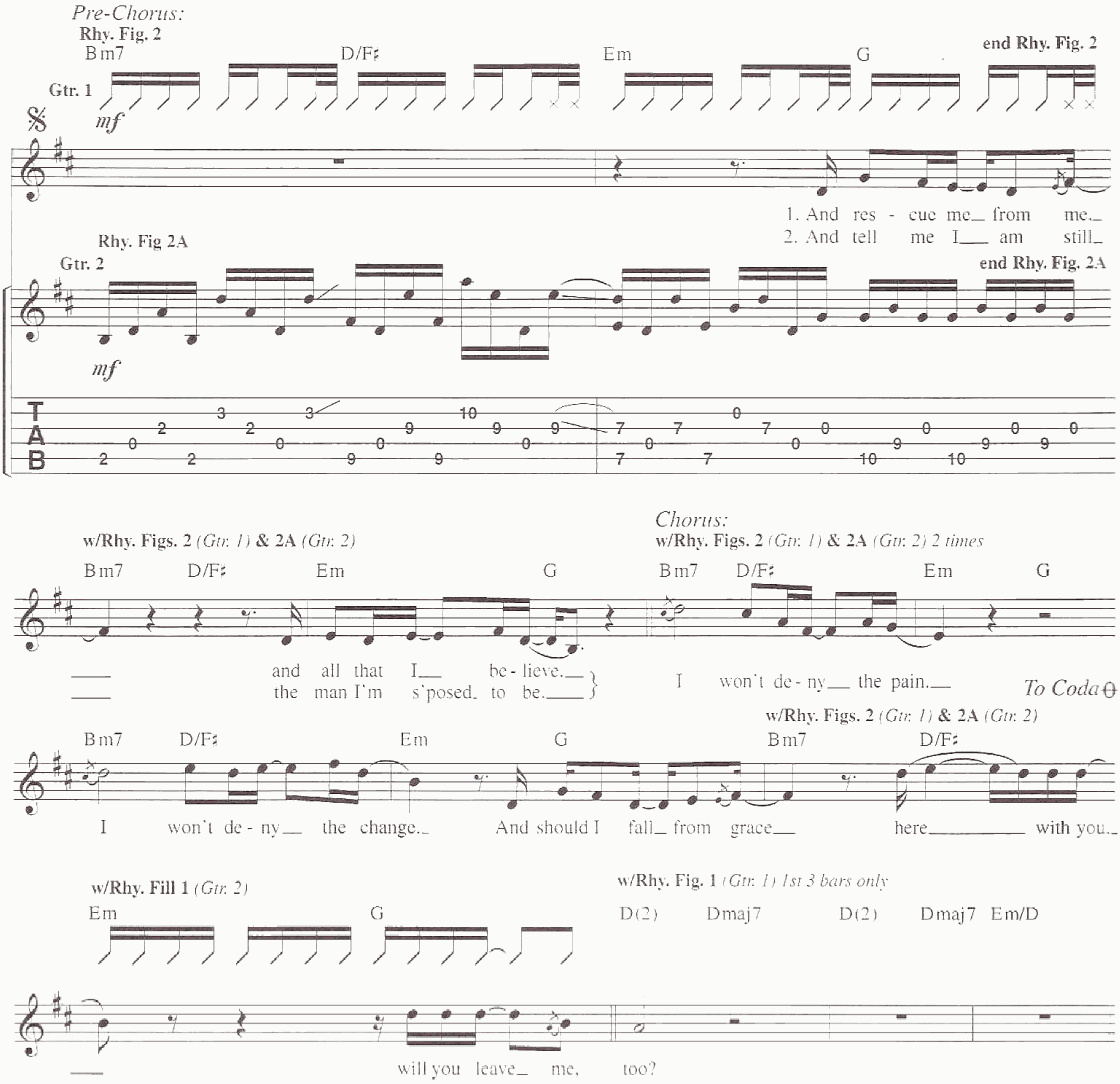
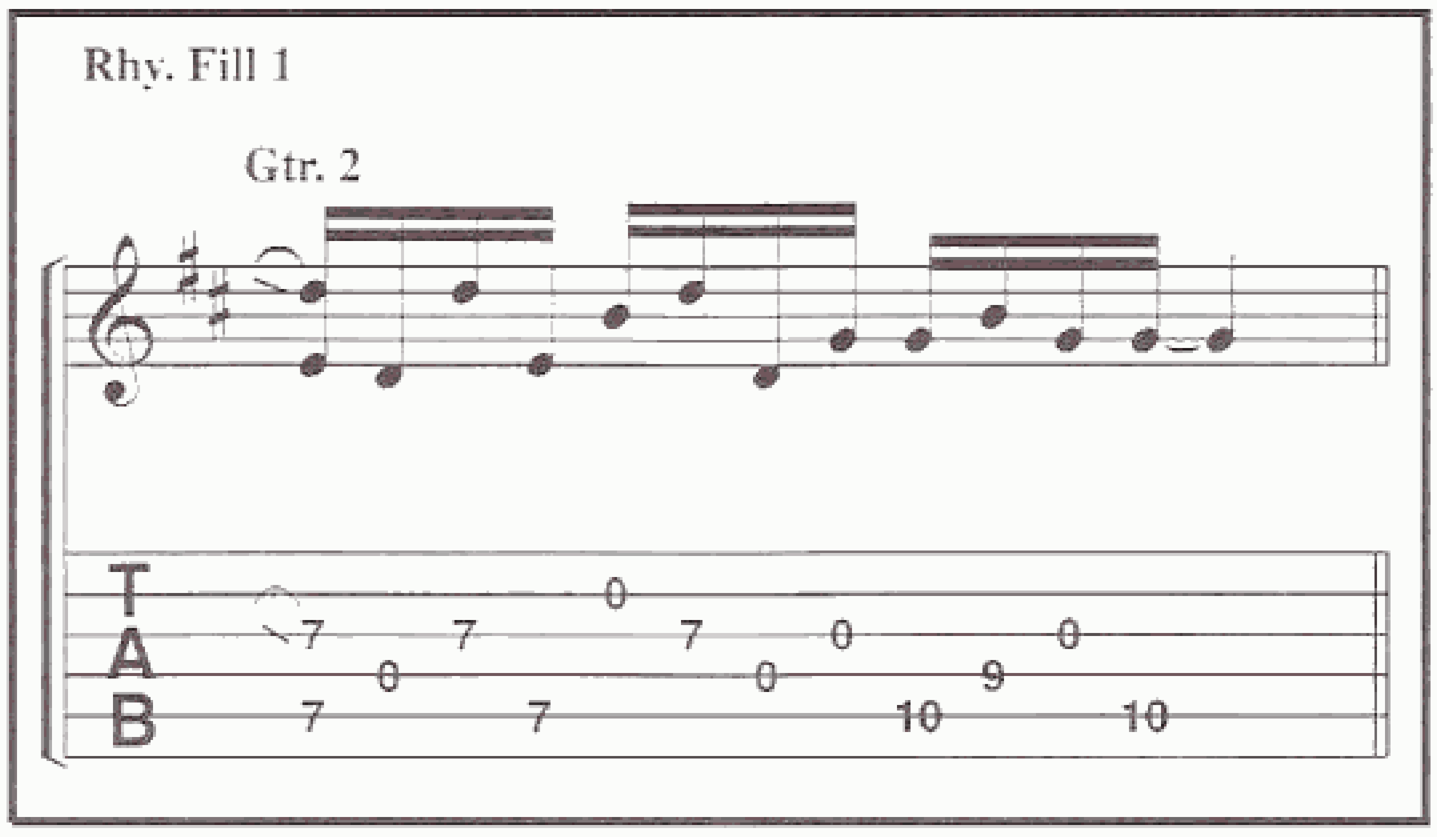
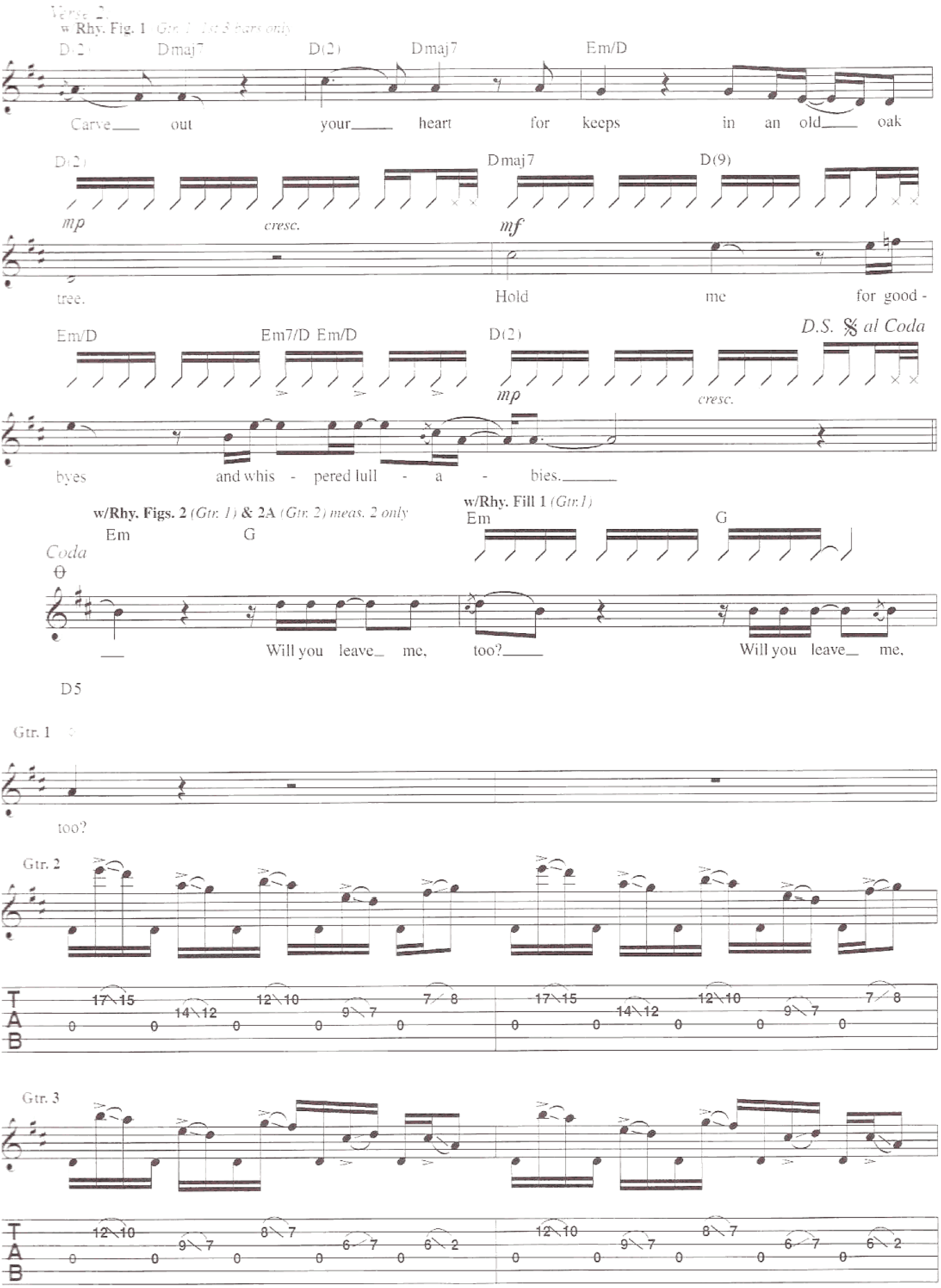
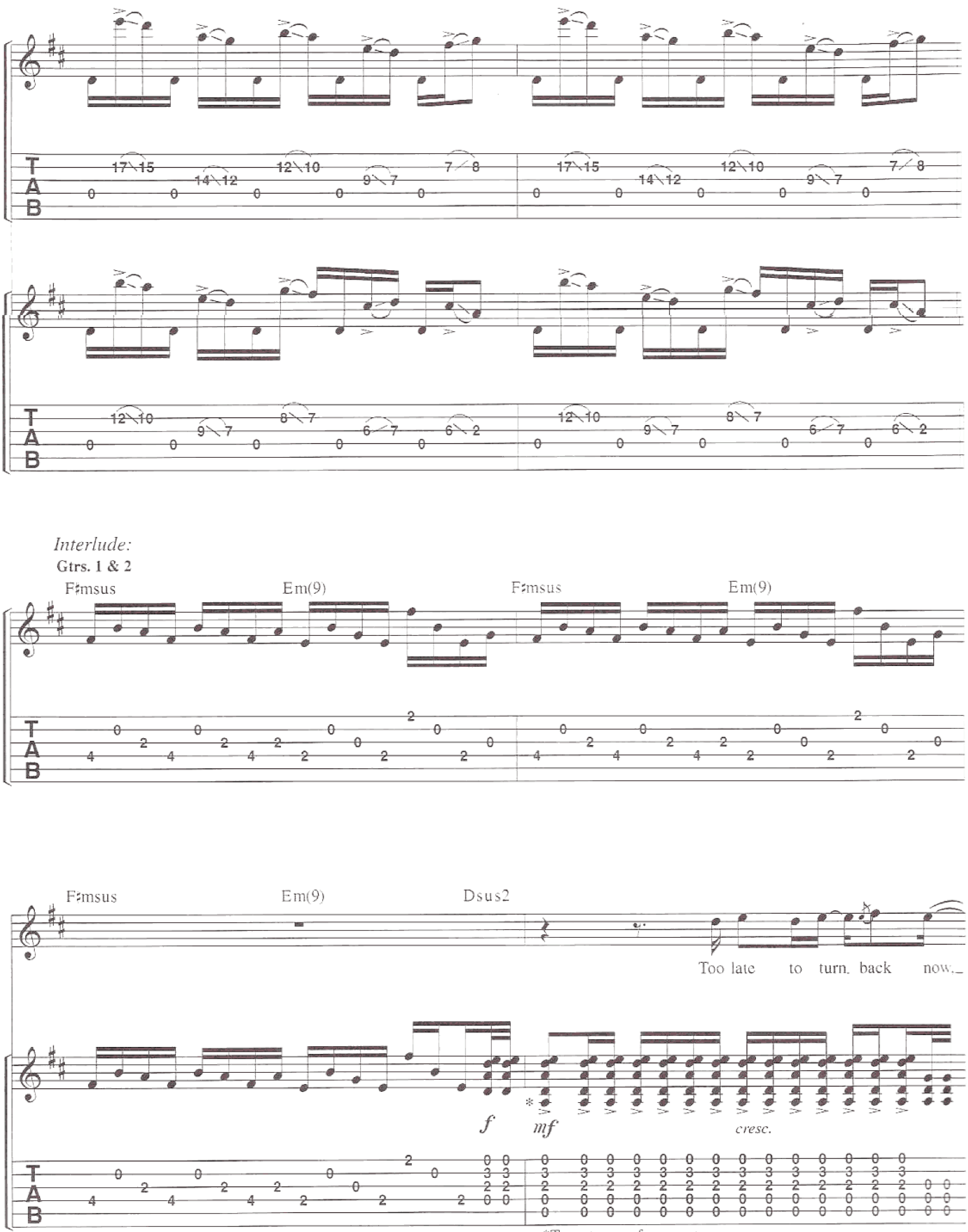
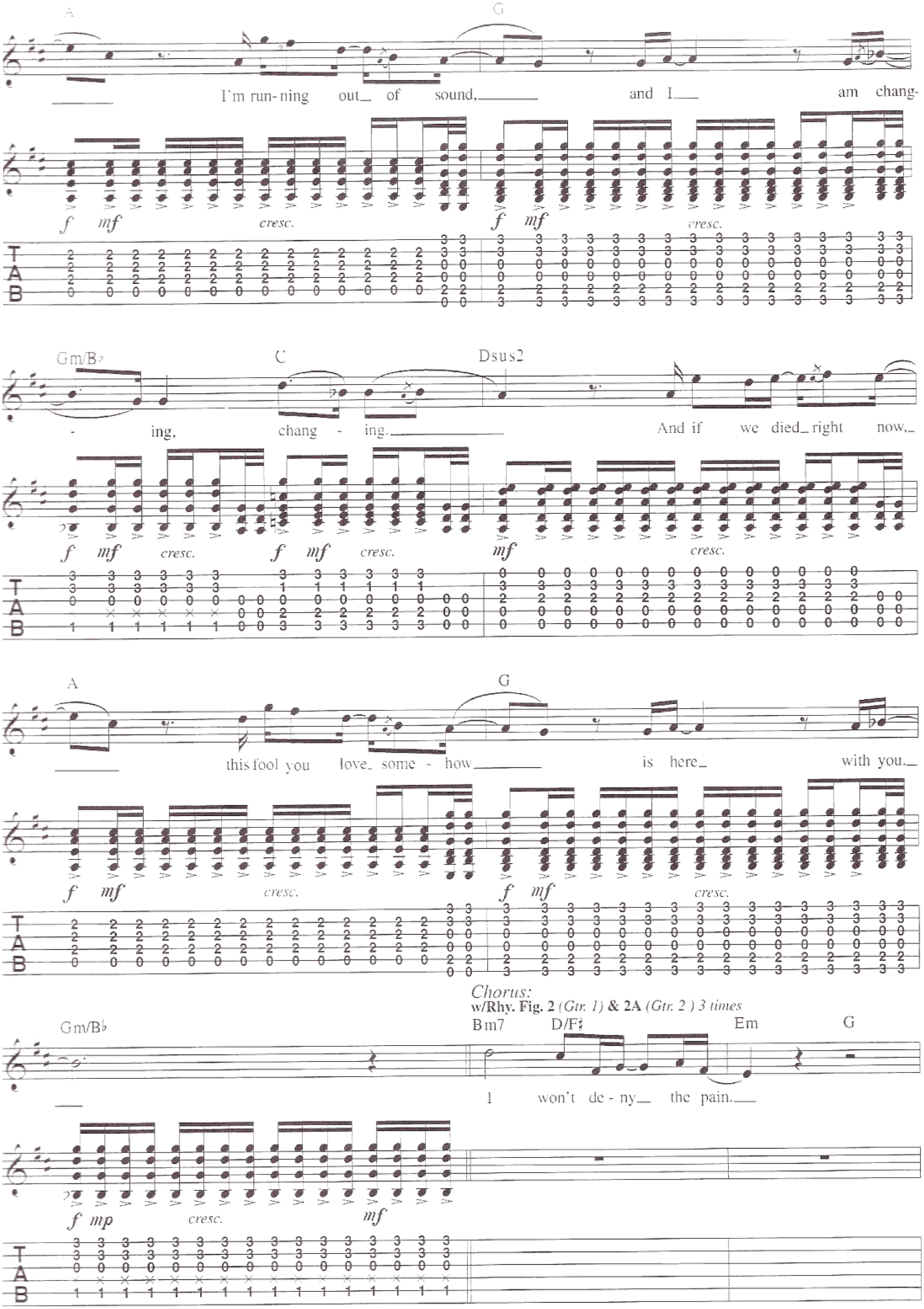

Pre-Chorus:
Rhy. Fig. 2
Bm7
D/F♯
Em
G
end Rhy. Fig. 2
Gtr. 1
mf
1. And res - cue me_ from me._
2. And tell me I_ am still_
Rhy. Fig 2A
Gtr. 2
end Rhy. Fig. 2A
mf
w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2)
Bm7
D/F♯
Em
G
and all that I_ be - lieve._
the man I'm s'posed. to be._
Chorus:
w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2) 2 times
Bm7
D/F♯
Em
G
I won't de - ny_ the pain._
To Coda
w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2)
Bm7
D/F♯
Em
G
I won't de - ny_ the change._ And should I fall_ from grace_
Bm7
D/F♯
here_ with you._
w/Rhy. Fill 1 (Gtr. 2)
Em
G
will you leave_ me, too?
w/Rhy. Fig. 1 (Gtr. 1) 1st 3 bars only
D(2)
Dmaj7
D(2)
Dmaj7
Em/D

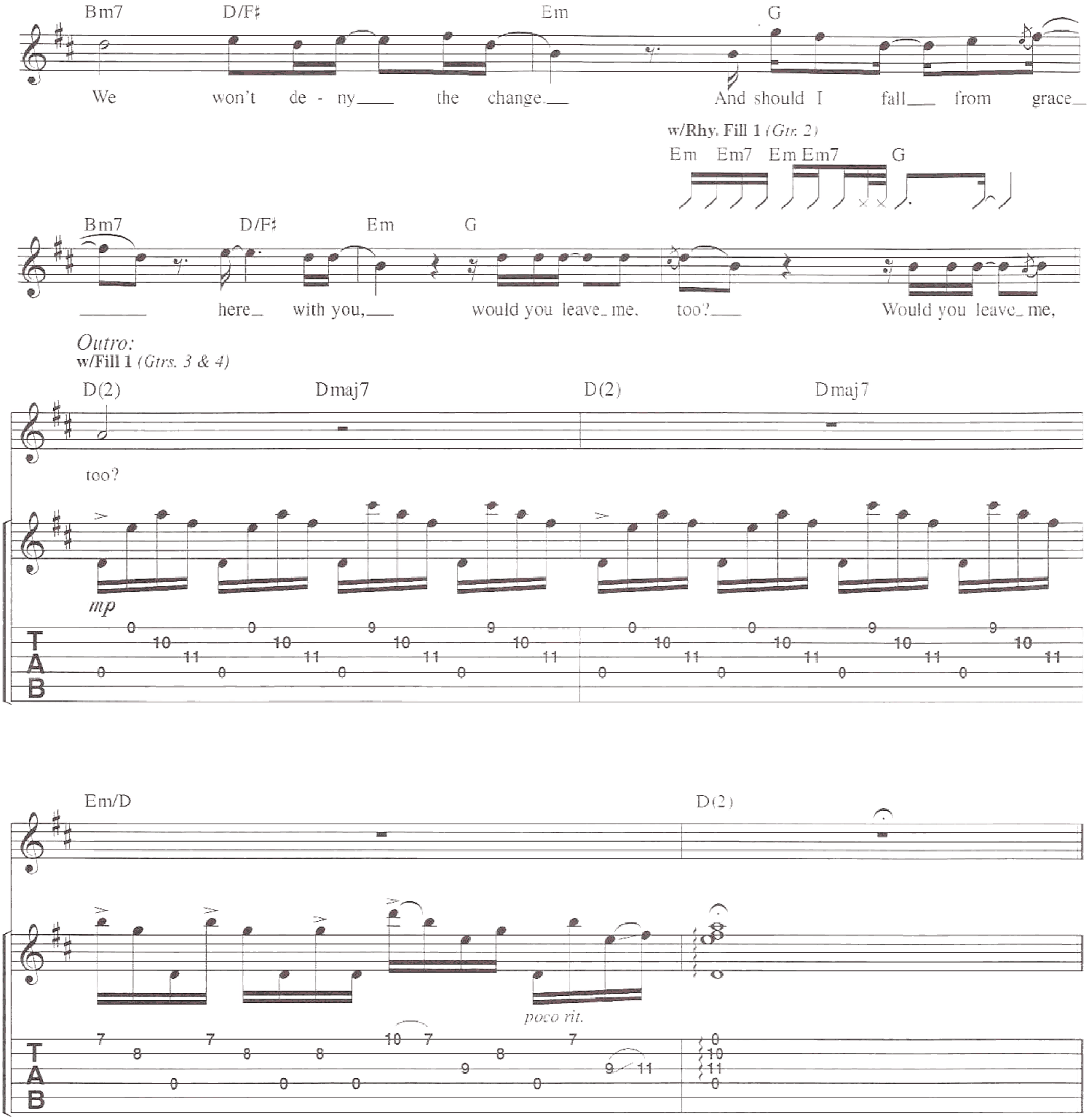

Rhy. Fill 1
Gtr. 2

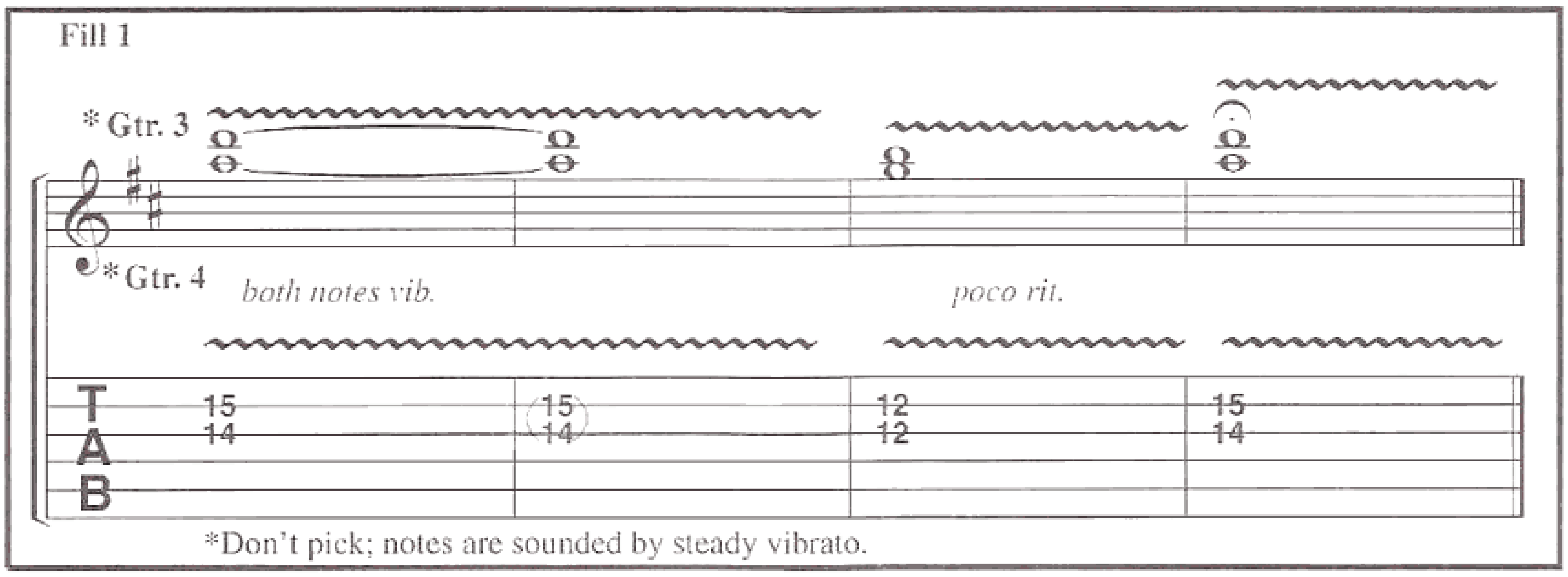

Verse 2
w/Rhy. Fig. 1 (Gtr. 1, 1st 3 bars only)
D(2)
Dmaj7
D(2)
Dmaj7
Em/D
Carve out your heart for keeps in an old oak
D(2)
Dmaj7
D(9)
mp
cresc.
mf
tree. Hold me for good-
Em/D
Em7/D Em/D
D(2)
D.S. % al Coda
mp
cresc.
byes and whis-pered lull-a-bies.
w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2) meas. 2 only
w/Rhy. Fill 1 (Gtr. 1)
Em
G
Em
G
Coda
Will you leave me, too? Will you leave me,
D5
Gtr. 1
too?
Gtr. 2
T
A
B
17 15 0 14 12 0 12 10 0 9 7 0 7 8 0
17 15 0 14 12 0 12 10 0 9 7 0 7 8 0
Gtr. 3
T
A
B
12 10 0 9 7 0 8 7 0 6 7 0 6 2 0
12 10 0 9 7 0 8 7 0 6 7 0 6 2 0


Interlude:
Gtrs. 1 & 2
F♯msus
Em(9)
F♯msus
Em(9)
F♯msus
Em(9)
Dsus2
Too late to turn back now.
f
mf
cresc.
T
A
B

*Two gtrs. arr. for one gtr.


A
G
I'm run-ning out_ of sound,___ and I___ am chang-
f mf cresc.
f mf cresc.
Gm/B♭
C
Dsus2
-ing, chang - ing.___ And if we died_ right now,_
f mf cresc. f mf cresc.
mf cresc.
A
G
___ this fool you love_ some - how___ is here_ with you._
f mf cresc.
f mf cresc.
Chorus:
w/Rhy. Fig. 2 (Gtr. 1) & 2A (Gtr. 2) 3 times
Gm/B♭
Bm7
D/F♯
Em
G
___ I won't de - ny_ the pain.___
f mp cresc. mf
T
A
B


Bm7
D/F♯
Em
G
We won't de - ny the change.
And should I fall from grace
w/Rhy. Fill 1 (Gtr. 2)
Em Em7 Em Em7 G
Bm7
D/F♯
Em
G
here with you, would you leave me, too?
Would you leave me,
Outro:
w/Fill 1 (Gtrs. 3 & 4)
D(2)
Dmaj7
D(2)
Dmaj7
too?
mp
Em/D
D(2)
poco rit.
T
A
B

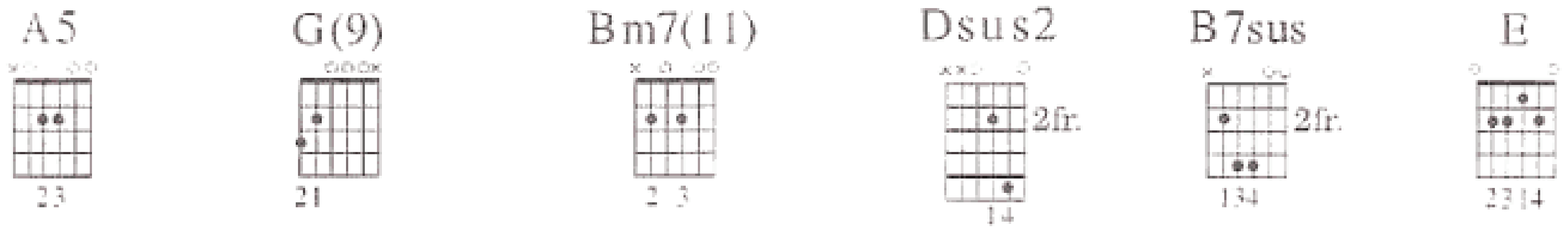

Fill 1
*Gtr. 3
*Gtr. 4
both notes vib.
poco rit.
T
A
B

*Don't pick; notes are sounded by steady vibrato.

MUZZLE

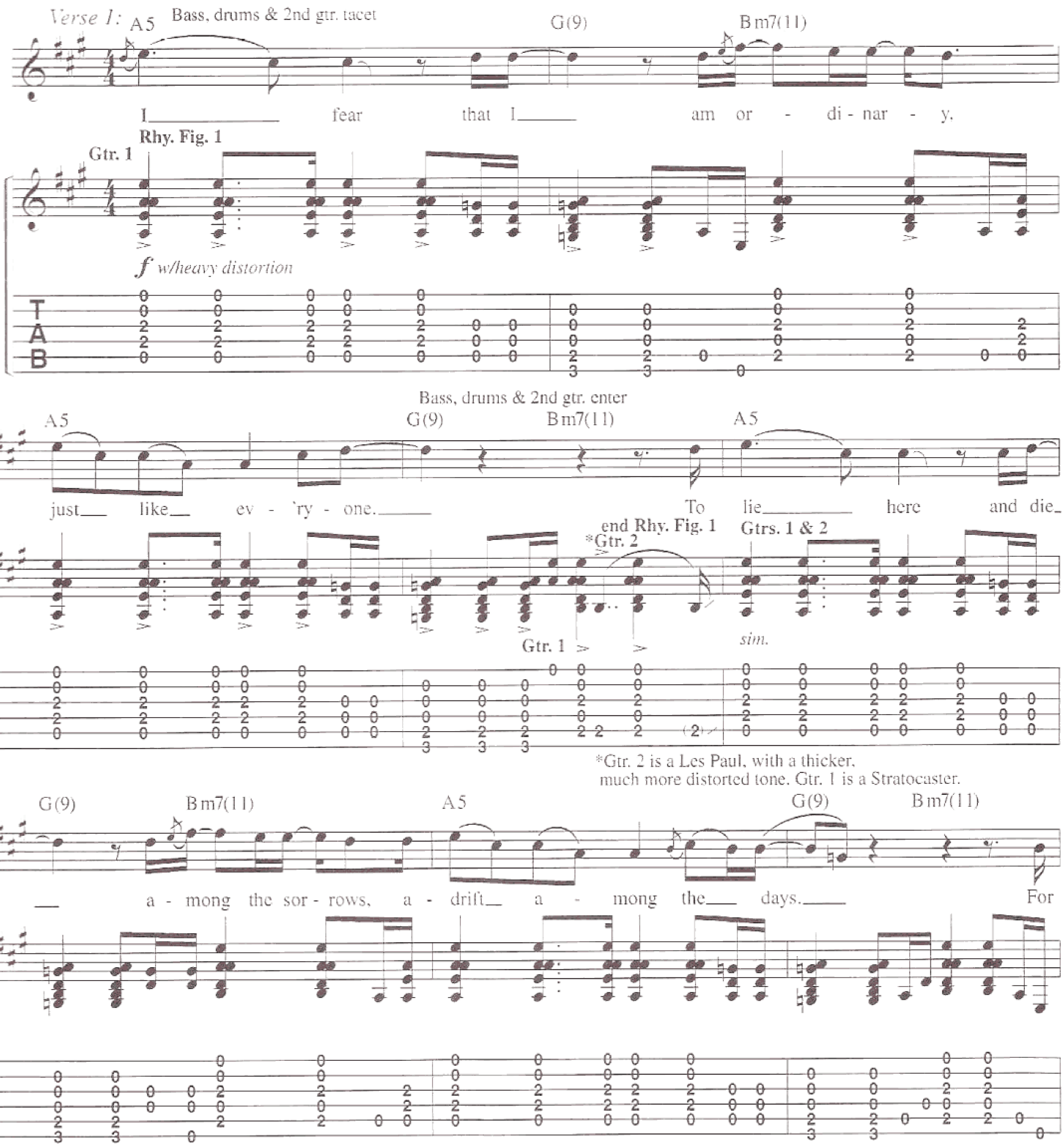
Words and Music by
BILLY CORGAN

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = A♭
④ = D♭ ① = E♭


A5
23
G(9)
21
Bm7(11)
2 3
Dsus2
2fr.
14
B7sus
2fr.
134
E
2314

This song uses an altered tuning, the "B" (②) string is tuned down a whole-step to "A". Billy then uses simple chord shapes in combination with the ringing open ① and ② strings (E and A) to produce some beautiful chord sounds.

Moderate rock ♩ = 88


Verse 1:
A5
Bass, drums & 2nd gtr. tacet
G(9)
Bm7(11)
I fear that I am or - di - nar - y.
Rhy. Fig. 1
Gtr. 1
f w/heavy distortion
T
A
B
Bass, drums & 2nd gtr. enter
A5
G(9)
Bm7(11)
A5
just like ev - 'ry - one. To lie here and die
end Rhy. Fig. 1
*Gtr. 2
Gtrs. 1 & 2
Gtr. 1
sim.
G(9)
Bm7(11)
A5
G(9)
Bm7(11)
a - mong the sor - rows, a - drift a - mong the days. For

*Gtr. 2 is a Les Paul, with a thicker, much more distorted tone. Gtr. 1 is a Stratocaster.

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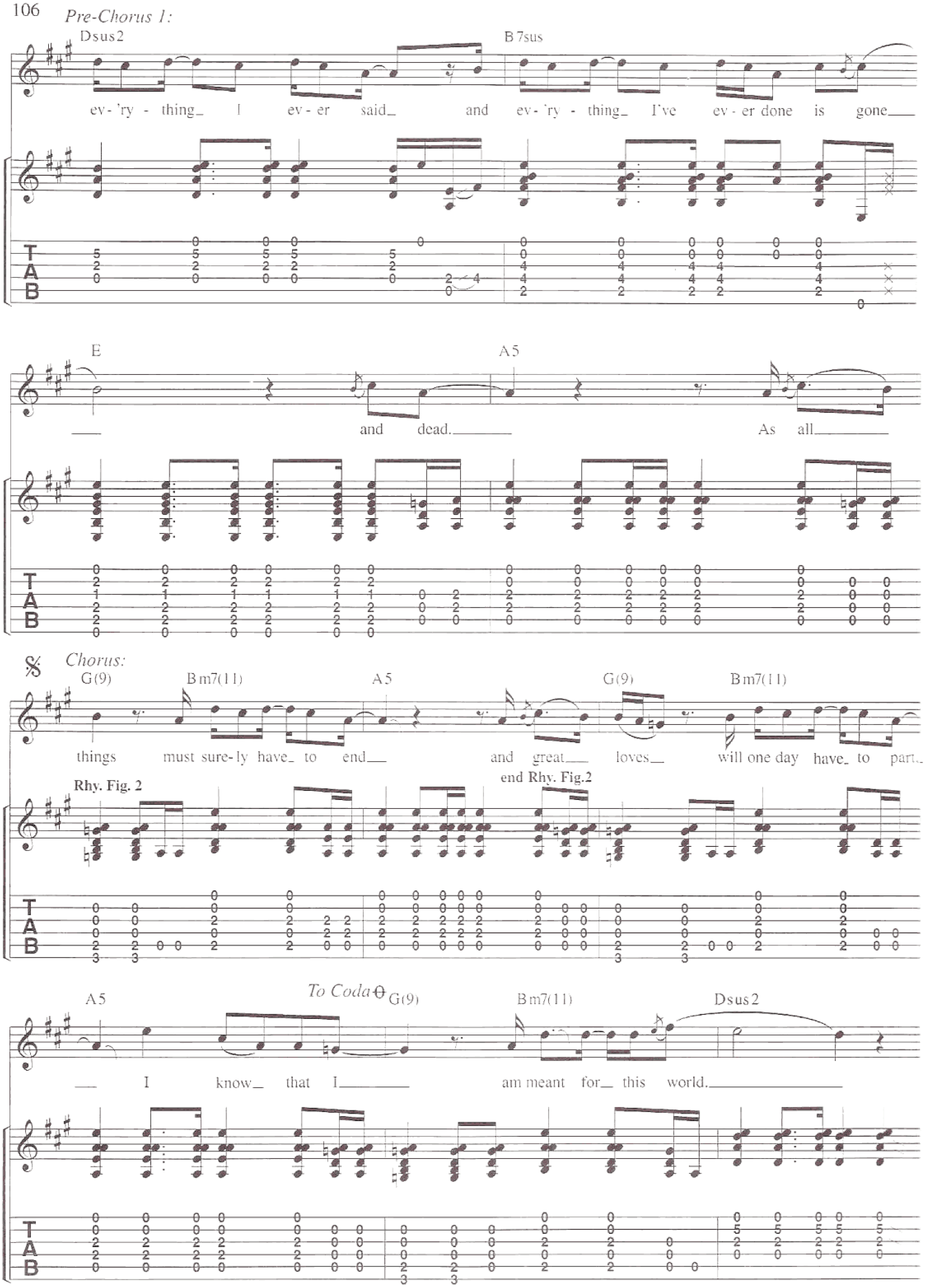
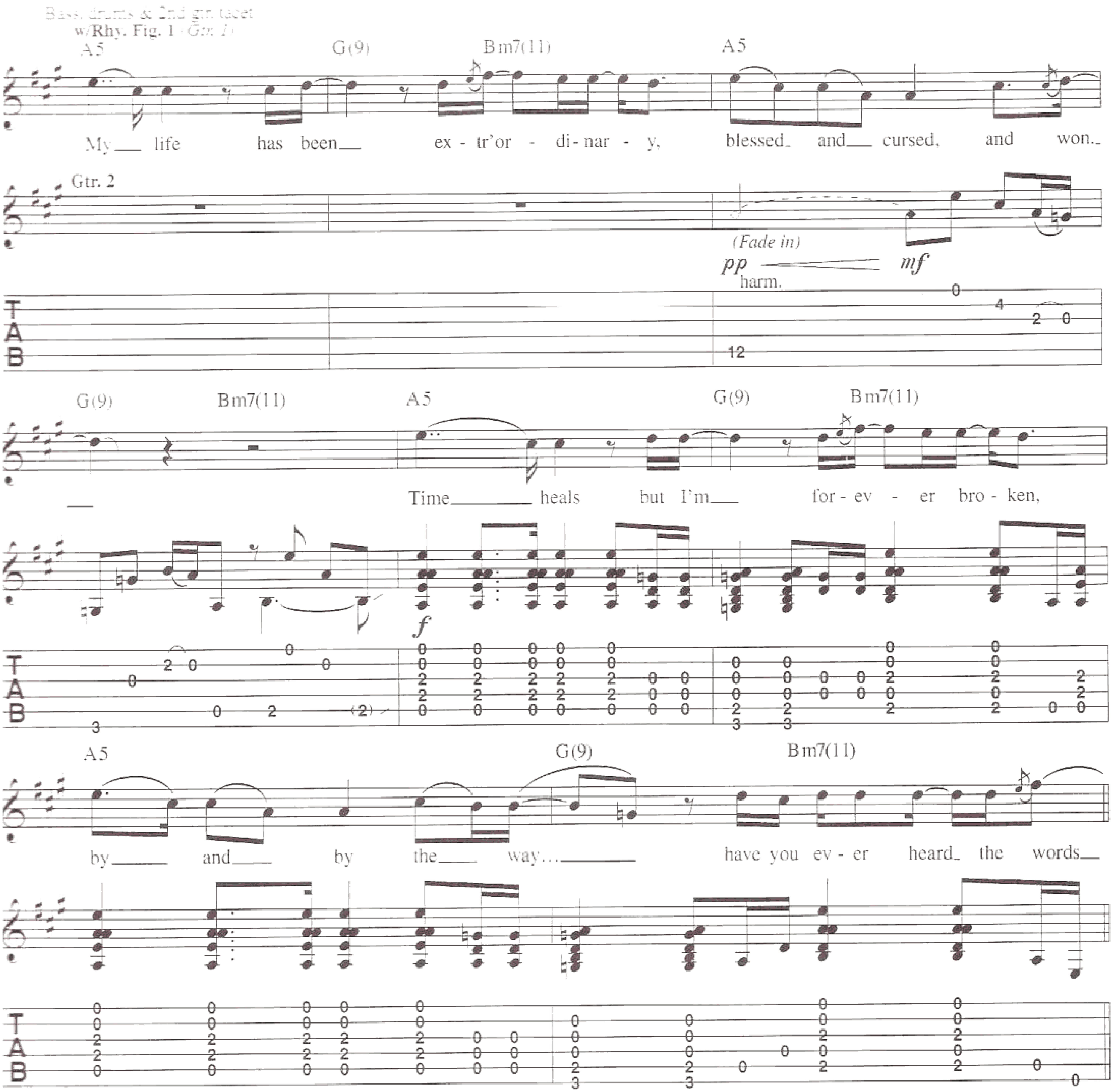
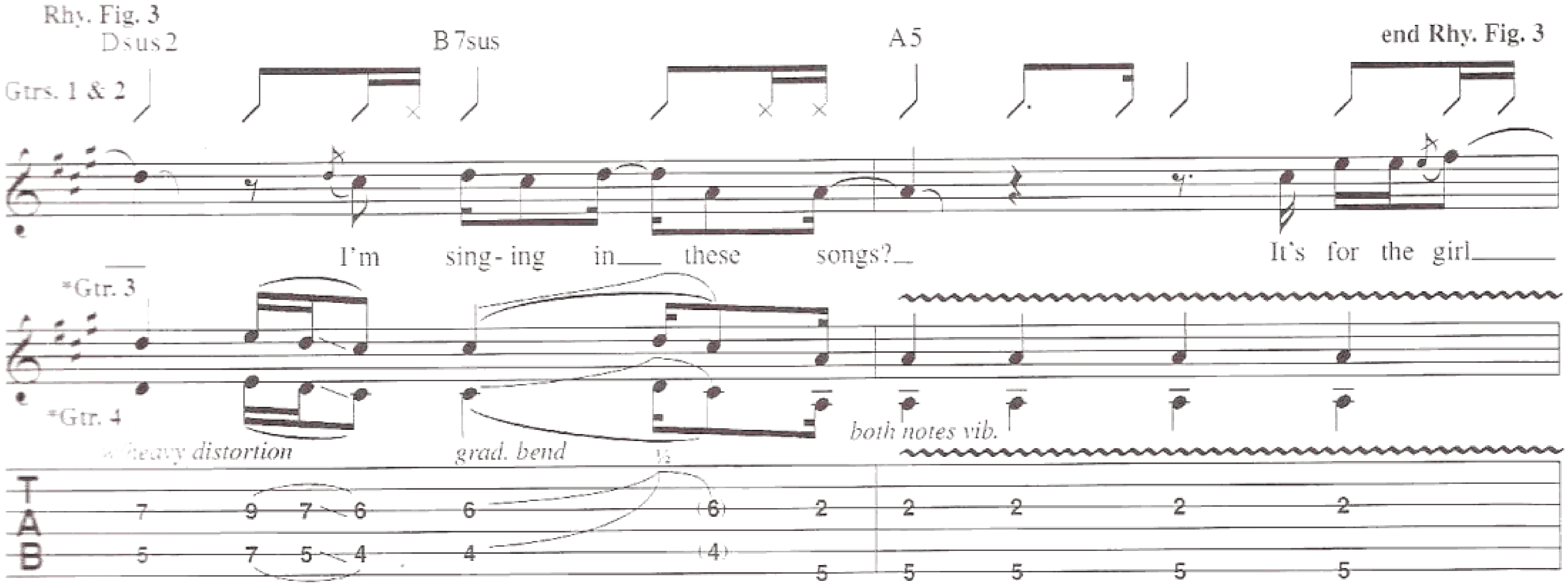

Pre-Chorus 1:
Dsus2
B 7sus
ev - 'ry - thing_ I ev - er said_ and ev - 'ry - thing_ I've ev - er done is gone___
E
A5
___ and dead.______ As all______
Chorus:
G(9)
Bm7(11)
A5
G(9)
Bm7(11)
things must sure - ly have_ to end__ and great___ loves__ will one day have_ to part._
Rhy. Fig. 2
end Rhy. Fig.2
A5
To Coda
G(9)
Bm7(11)
Dsus2
___ I know_ that I______ am meant for_ this world.______
TAB

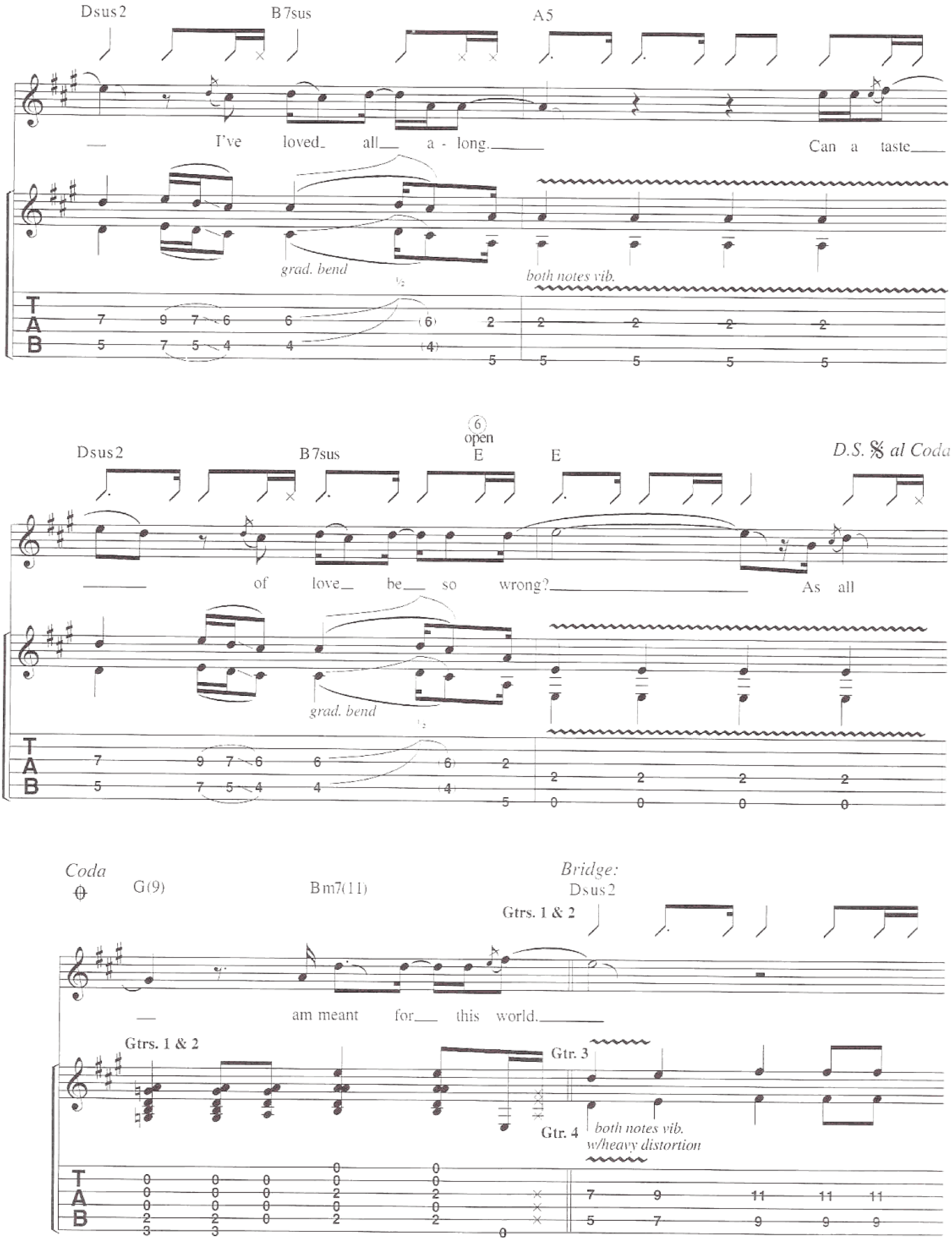
Verse 2:

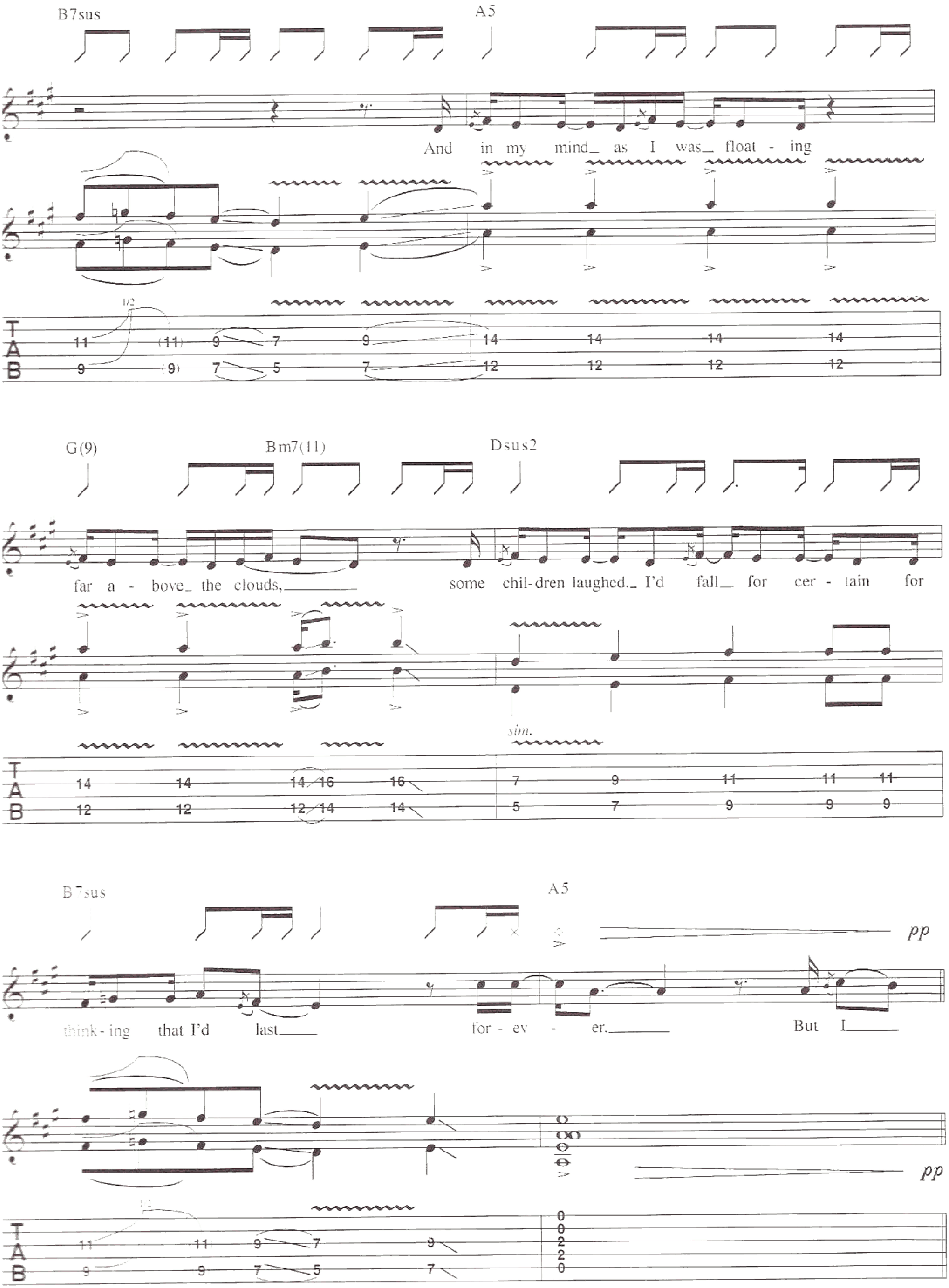

Bass, drums & 2nd gtr. tacet
w/Rhy. Fig. 1 (Gtr. 1)
A5
G(9)
Bm7(11)
A5
My life has been ex - tr'or - di - nar - y, blessed and cursed, and won
Gtr. 2
(Fade in)
pp
mf
harm.
T
A
B
G(9)
Bm7(11)
A5
G(9)
Bm7(11)
Time heals but I'm for - ev - er bro - ken,
f
A5
G(9)
Bm7(11)
by and by the way...
have you ev - er heard the words

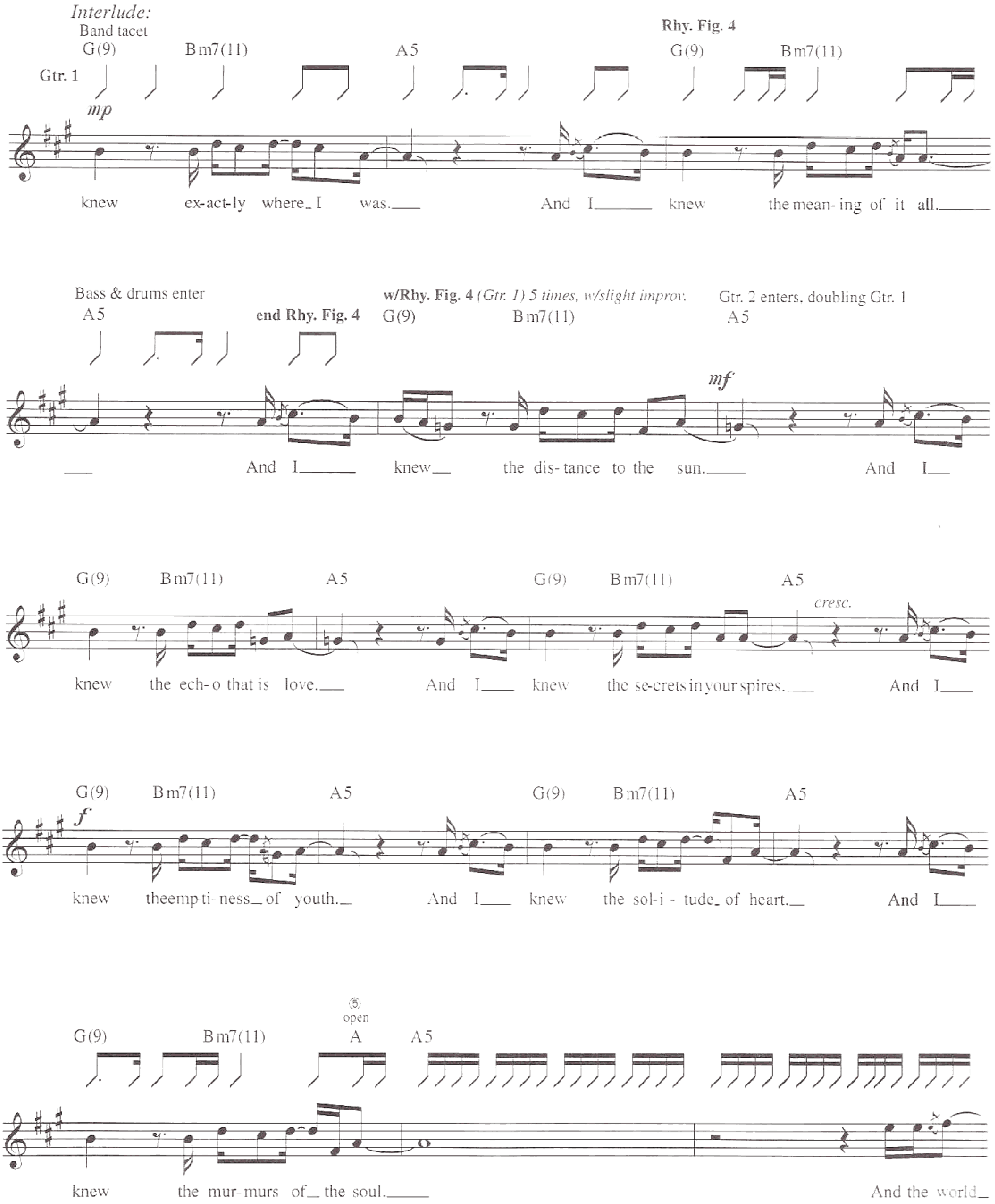
Pre-Chorus 2:

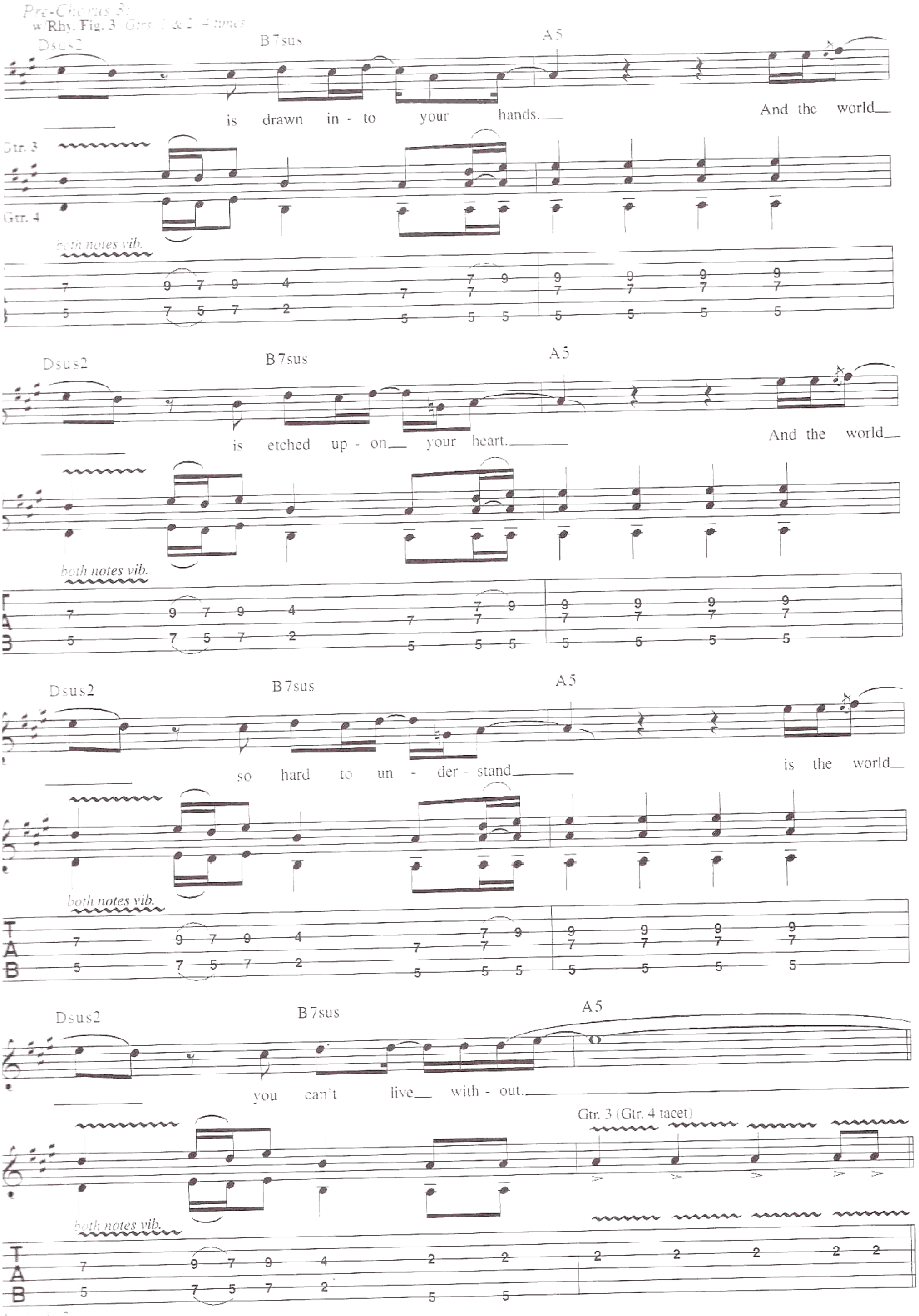

Rhy. Fig. 3
Dsus2
B7sus
A5
end Rhy. Fig. 3
Gtrs. 1 & 2
I'm sing - ing in these songs?
It's for the girl
*Gtr. 3
*Gtr. 4
w/heavy distortion
grad. bend
½
both notes vib.
T
A
B

*Gtrs. 3 & 4 employ the use of an E-Bow in this section.


Dsus2
B7sus
A5
I've loved_ all__ a - long.___
Can a taste___
grad. bend
½
both notes vib.
T
A
B
Dsus2
B7sus
⑥
open
E
E
D.S. 𝄋 al Coda
of love_ be__ so wrong?___
As all
grad. bend
½
Coda
𝄌
G(9)
Bm7(11)
Bridge:
Dsus2
Gtrs. 1 & 2
am meant for__ this world.___
Gtrs. 1 & 2
Gtr. 3
Gtr. 4
both notes vib.
w/heavy distortion

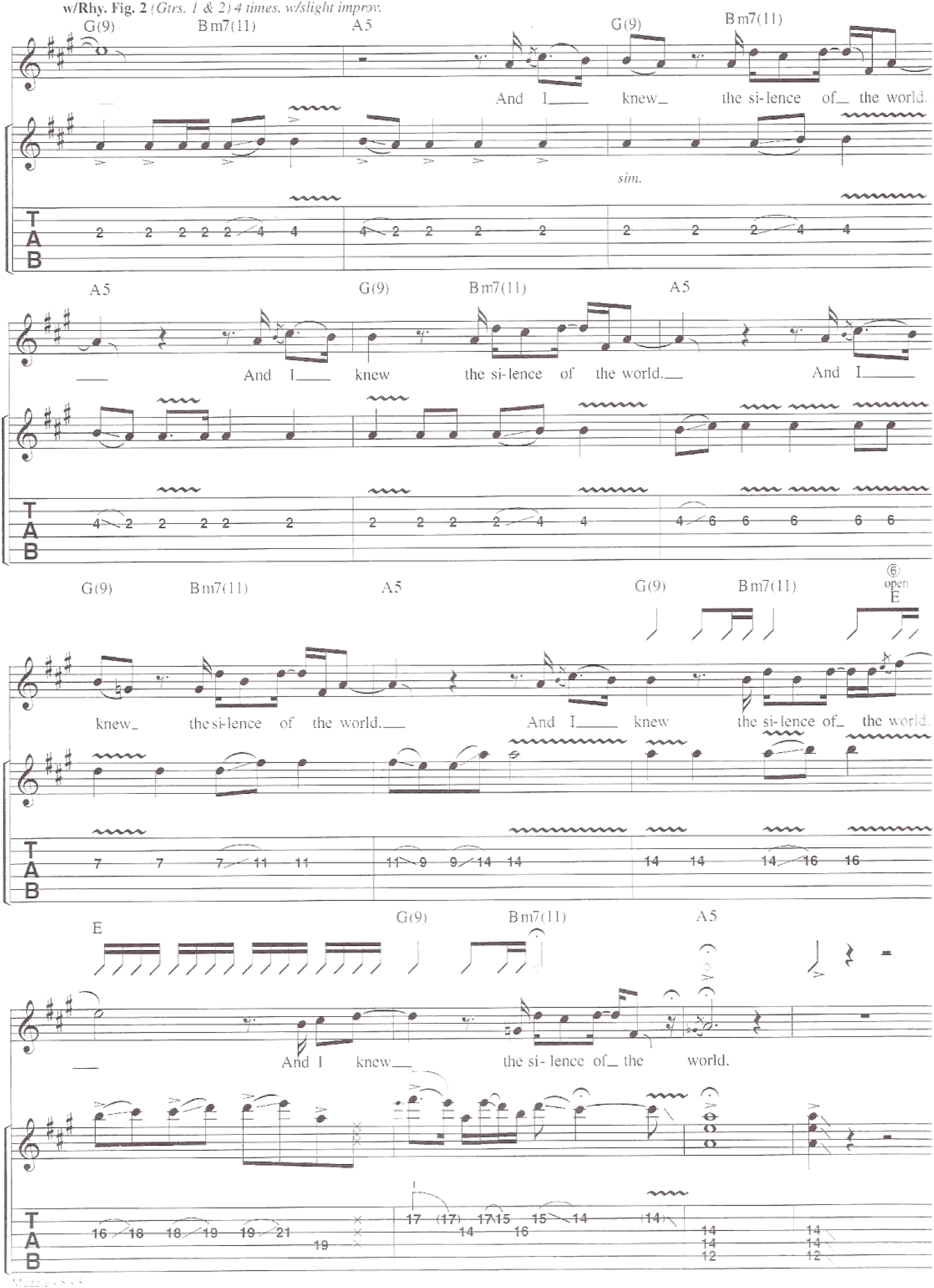

B7sus
A5
And in my mind_ as I was_ float - ing
1/2
G(9)
Bm7(11)
Dsus2
far a - bove_ the clouds,____ some chil-dren laughed._ I'd fall_ for cer - tain for
sim.
B7sus
A5
pp
think - ing that I'd last____ for - ev - er.____ But I____
1/2
pp


Interlude:
Band tacet
Gtr. 1
mp
G(9)
Bm7(11)
A5
Rhy. Fig. 4
knew ex-act-ly where_ I was.___ And I_____ knew the mean-ing of it all.______
Bass & drums enter
end Rhy. Fig. 4
w/Rhy. Fig. 4 (Gtr. 1) 5 times, w/slight improv.
Gtr. 2 enters, doubling Gtr. 1
mf
___ And I_____ knew___ the dis-tance to the sun._____ And I___
knew the ech-o that is love.___ And I___ knew the se-crets in your spires.____ And I___
cresc.
f
knew theemp-ti-ness_ of youth._ And I___ knew the sol-i - tude_ of heart._ And I___
⑤
open
A
knew the mur-murs of__ the soul.______ And the world_


Pre-Chorus 3:
w/Rhy. Fig. 3 Gtrs. 1 & 2 4 times
Dsus2
B7sus
A5
is drawn in - to your hands.
And the world
Gtr. 3
Gtr. 4
both notes vib.
T
A
B
Dsus2
B7sus
A5
is etched up - on your heart.
And the world
both notes vib.
Dsus2
B7sus
A5
so hard to un - der - stand
is the world
both notes vib.
Dsus2
B7sus
A5
you can't live with - out.
Gtr. 3 (Gtr. 4 tacet)
both notes vib.

Out-Chorus:

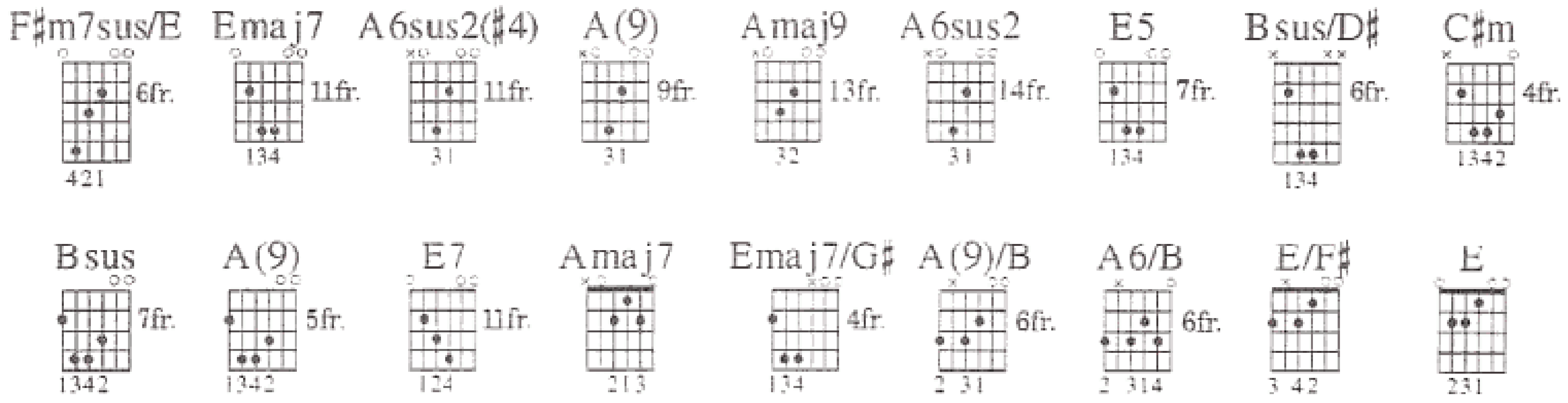
w/Rhy. Fig. 2 *(Gtrs. 1 & 2) 4 times, w/slight improv.*


G(9)
Bm7(11)
A5
G(9)
Bm7(11)
And I knew the si-lence of the world.
sim.
A5
G(9)
Bm7(11)
A5
And I knew the si-lence of the world.
And I
G(9)
Bm7(11)
A5
G(9)
Bm7(11)
⑥ open E
knew the si-lence of the world.
And I knew the si-lence of the world.
E
G(9)
Bm7(11)
A5
And I knew the si-lence of the world.
T
A
B

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

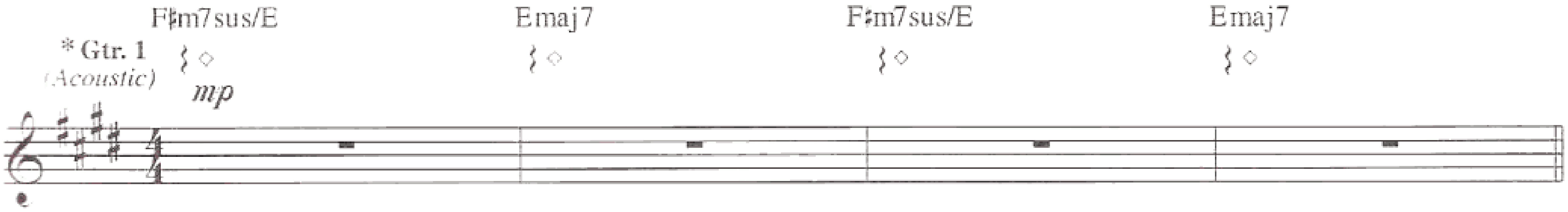
TAKE ME DOWN

Words and Music by
JAMES IHA


F♯m7sus/E
6fr.
Emaj7
11fr.
A6sus2(♯4)
11fr.
A(9)
9fr.
Amaj9
13fr.
A6sus2
14fr.
E5
7fr.
Bsus/D♯
6fr.
C♯m
4fr.
Bsus
7fr.
A(9)
5fr.
E7
11fr.
Amaj7
Emaj7/G♯
4fr.
A(9)/B
6fr.
A6/B
6fr.
E/F♯
E

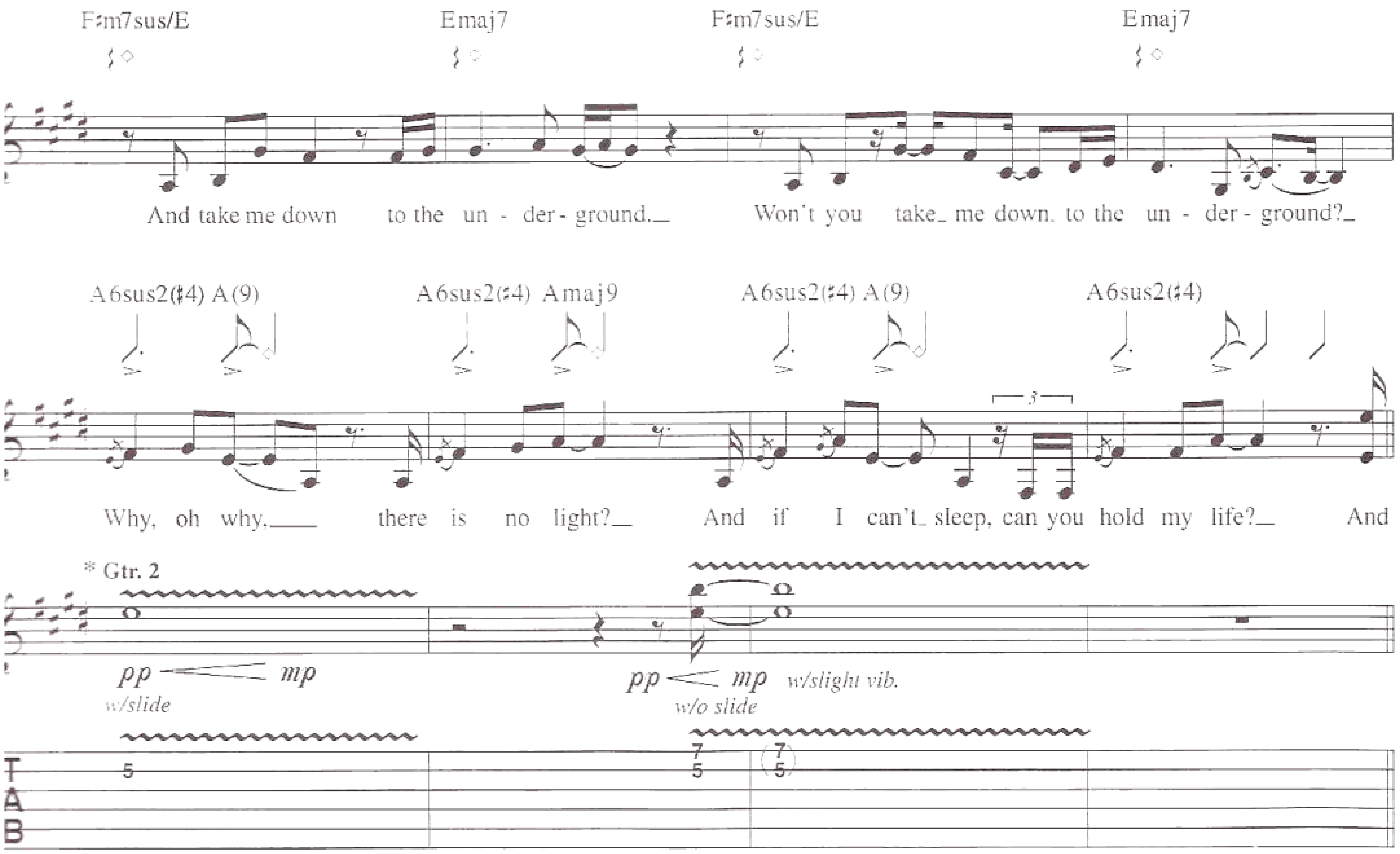
Slow ballad ♩ = 66

Intro:


F♯m7sus/E
Emaj7
F♯m7sus/E
Emaj7
* Gtr. 1
(Acoustic)
mp

*w/light chorusing & echo. (doubled by another acoustic gtr.)

Verse 1:


F♯m7sus/E
Emaj7
F♯m7sus/E
Emaj7
And take me down to the un - der - ground.
Won't you take me down, to the un - der - ground?
A6sus2(♯4) A(9)
A6sus2(♯4) Amaj9
A6sus2(♯4) A(9)
A6sus2(♯4)
Why, oh why. there is no light?
And if I can't sleep, can you hold my life?
And
3
* Gtr. 2
pp
mp
w/slide
pp
mp
w/slight vib.
w/o slide
T
A
B
5
7
5
(7)
(5)

*Lap-steel, played w/E-Bow, arr. for gtr. (All notes articulated w/volume swells.)

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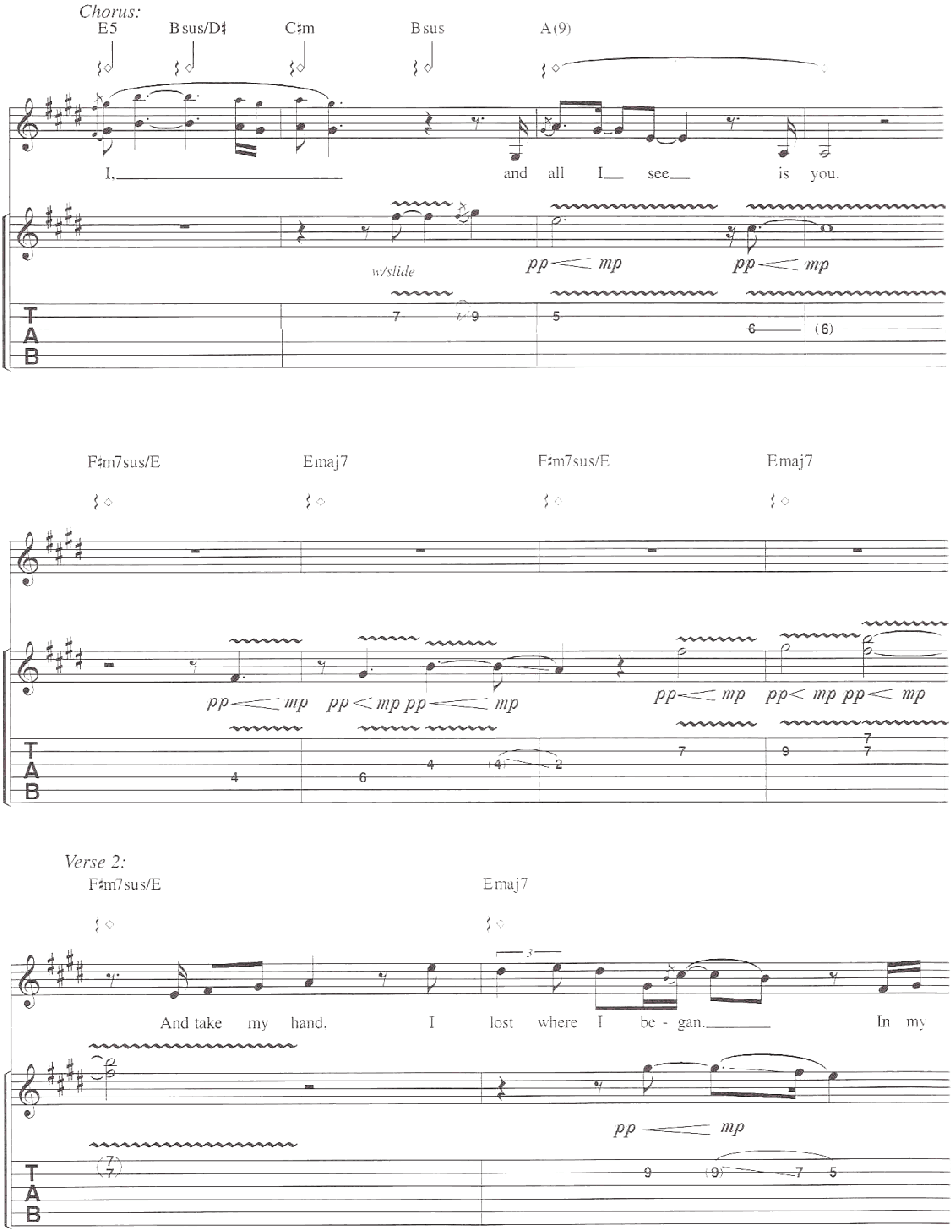
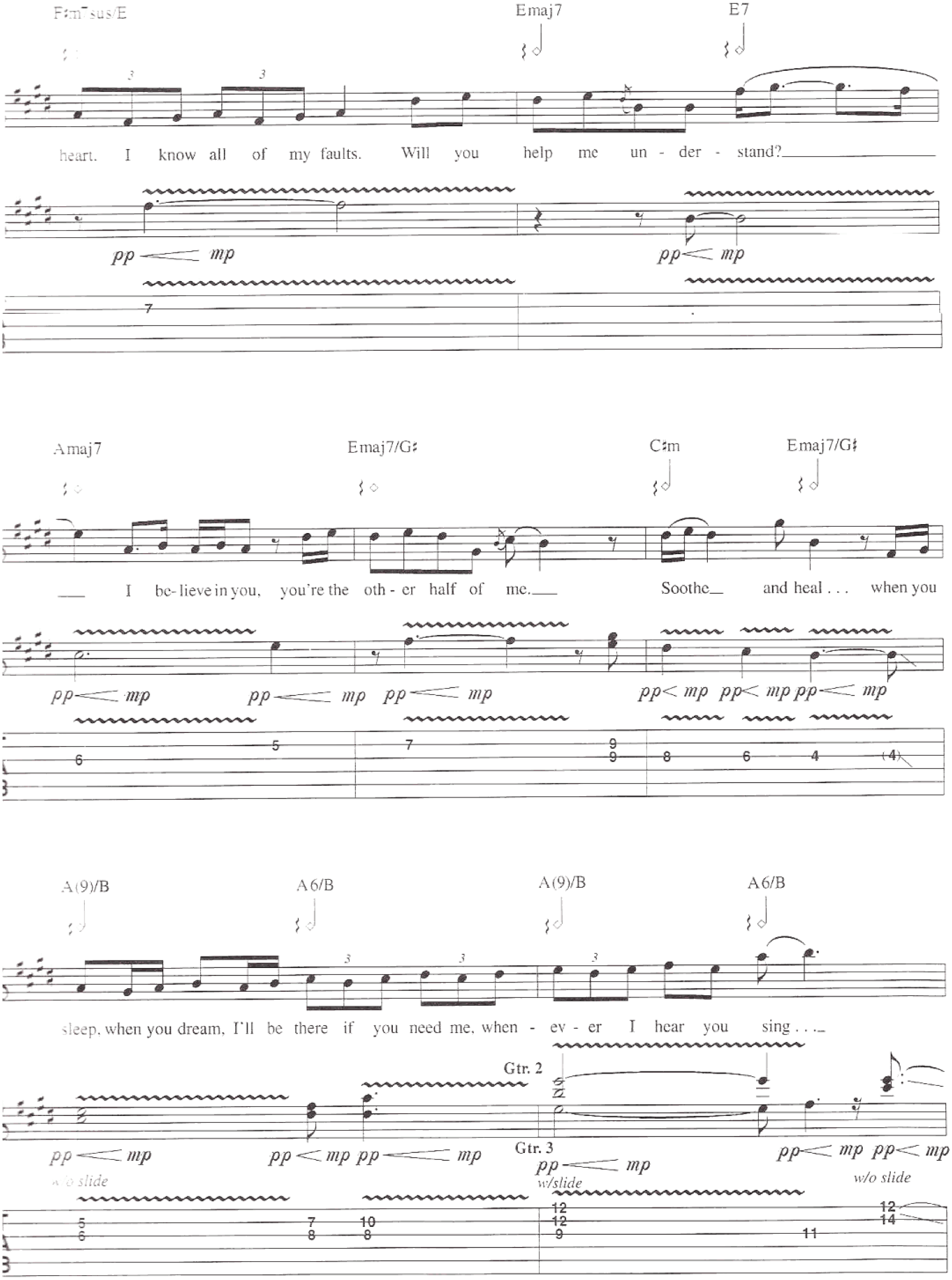
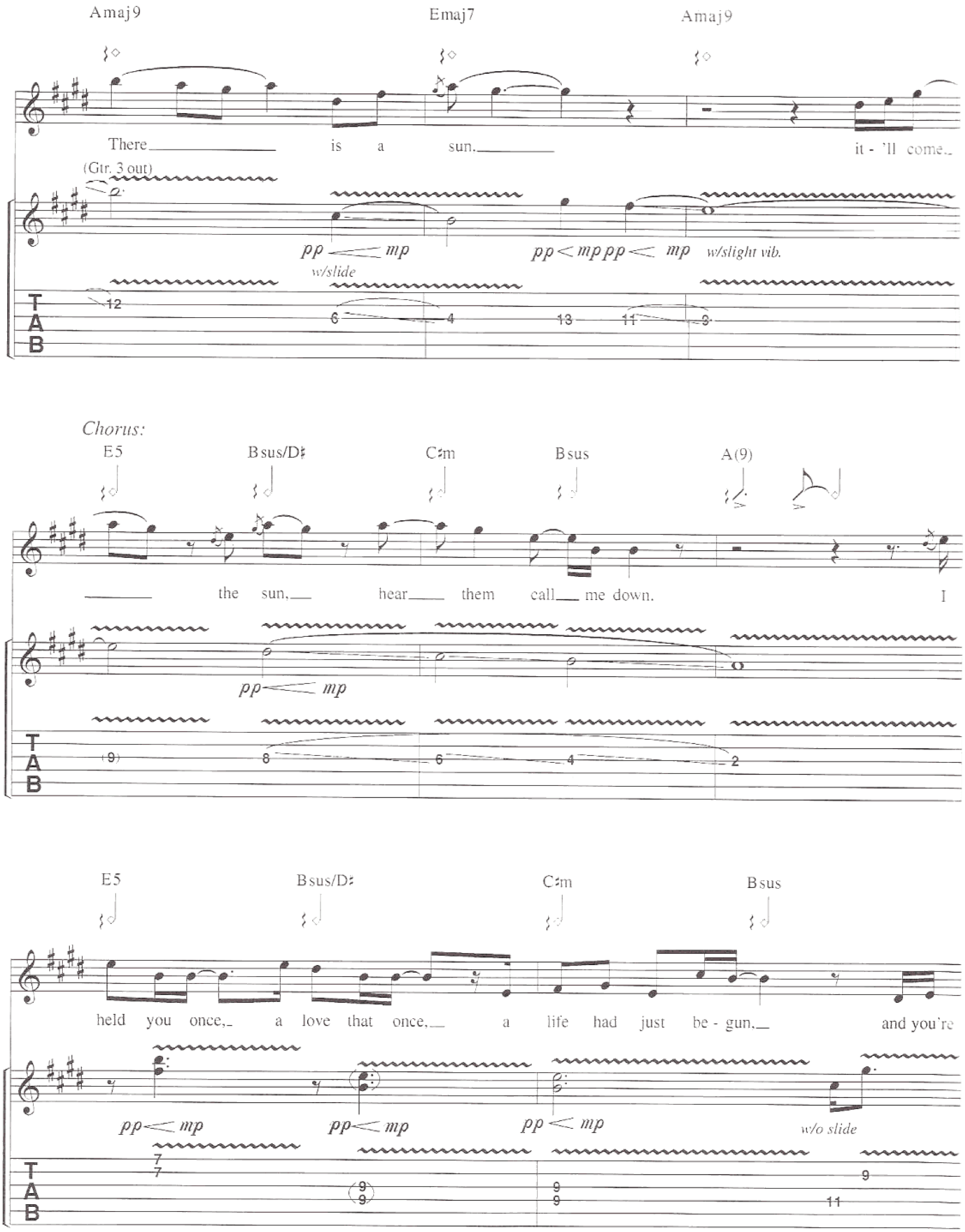
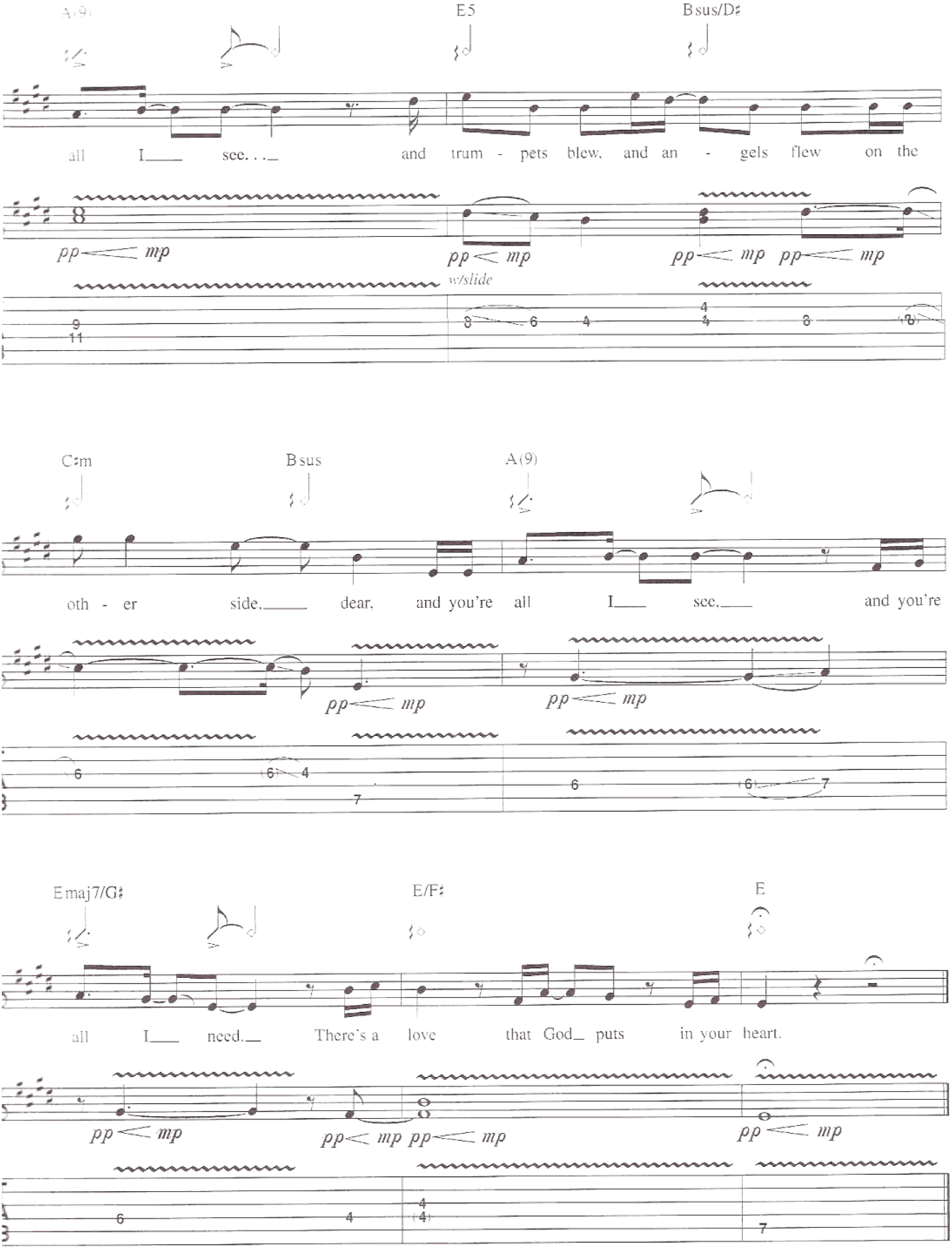

Chorus:
E5
Bsus/D♯
C♯m
Bsus
A(9)
I, and all I see is you.
w/slide
pp mp
F♯m7sus/E
Emaj7
F♯m7sus/E
Emaj7
Verse 2:
F♯m7sus/E
Emaj7
And take my hand, I lost where I be - gan. In my
3
T
A
B

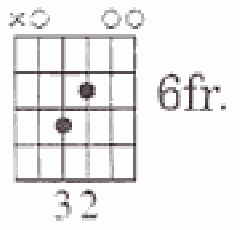

F♯m7sus/E
Emaj7
E7
heart. I know all of my faults. Will you help me un - der - stand?
pp
mp
7
Amaj7
Emaj7/G♯
C♯m
Emaj7/G♯
I be-lieve in you, you're the oth - er half of me.
Soothe and heal . . . when you
6
5
7
9
9
8
6
4
(4)
A(9)/B
A6/B
A(9)/B
A6/B
sleep, when you dream, I'll be there if you need me, when - ev - er I hear you sing . . .
Gtr. 2
Gtr. 3
w/o slide
w/slide
w/o slide
5
6
7
8
10
8
12
12
9
11
12
14


Amaj9
Emaj7
Amaj9
There ___ is a sun. ___ it - 'll come._
(Gtr. 3 out)
pp < mp
w/slide
pp < mp pp < mp
w/slight vib.
12
6
4
13
11
9
T
A
B
Chorus:
E5
Bsus/D♯
C♯m
Bsus
A(9)
___ the sun, ___ hear ___ them call ___ me down. I
pp < mp
(9)
8
6
4
2
E5
Bsus/D♯
C♯m
Bsus
held you once,_ a love that once, ___ a life had just be - gun, ___ and you're
pp < mp
pp < mp
pp < mp
w/o slide
7
7
9
9
9
9
9
11

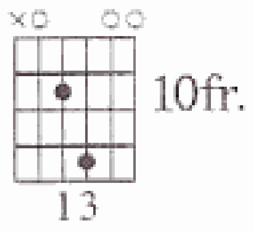

A(9)
E5
Bsus/D♯
all I___ see. . ._ and trum - pets blew, and an - gels flew on the
pp mp
pp mp
pp mp pp mp
w/slide
C♯m
Bsus
A(9)
oth - er side,___ dear, and you're all I___ see,___ and you're
pp mp
pp mp
Emaj7/G♯
E/F♯
E
all I___ need.__ There's a love that God_ puts in your heart.
pp mp
pp mp pp mp
pp mp

PORCELINA OF THE VAST OCEANS

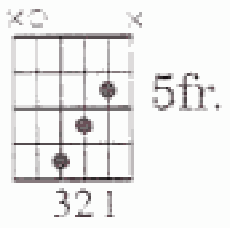
A(2)



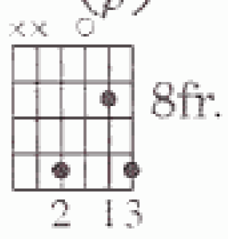
Am9



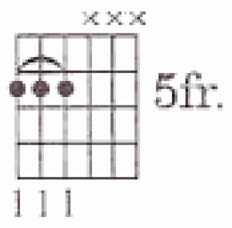
A



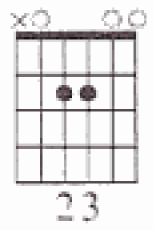
$C\binom{9}{\flat 5}$



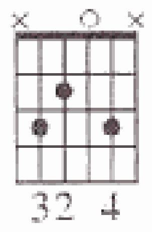
G5



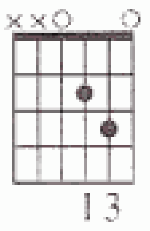
Asus2



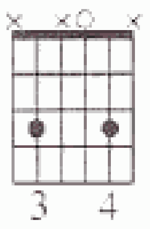
C(9)



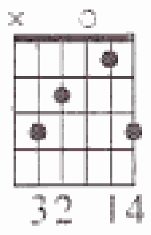
D(2)



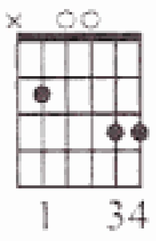
Csus2



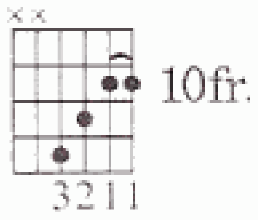
C



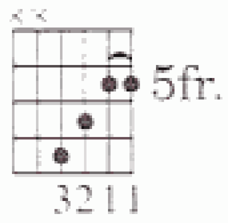
G



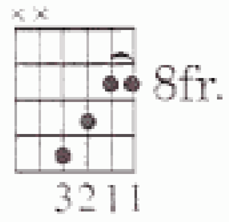
D



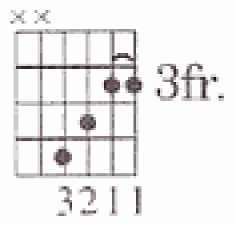
A



C



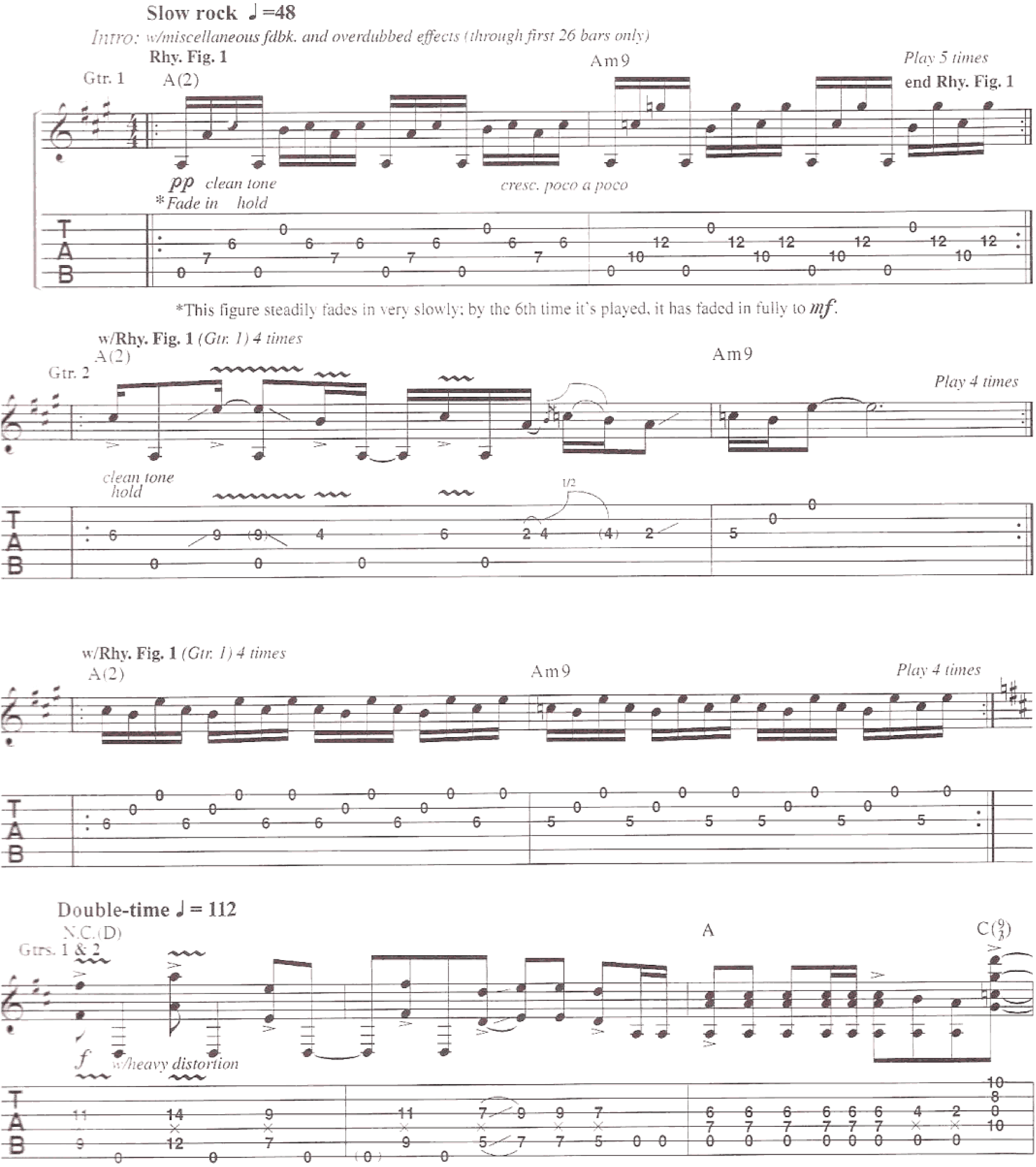
G



PORCELINA OF THE VAST OCEANS

Words and Music by
BILLY CORGAN

Tune down 1/2 step:
6 = D♭ 3 = G♭
5 = A♭ 2 = B♭
4 = D♭ 1 = E♭
"Dropped D" tuning,
1/2 step low.


Slow rock ♩=48
Intro: w/miscellaneous fdbk. and overdubbed effects (through first 26 bars only)
Rhy. Fig. 1
Gtr. 1
A(2)
Am9
Play 5 times
end Rhy. Fig. 1
pp clean tone
*Fade in hold
cresc. poco a poco
w/Rhy. Fig. 1 (Gtr. 1) 4 times
A(2)
Gtr. 2
Am9
Play 4 times
clean tone
hold
1/2
w/Rhy. Fig. 1 (Gtr. 1) 4 times
A(2)
Am9
Play 4 times
Double-time ♩ = 112
N.C.(D)
Gtrs. 1 & 2
A
C(9/3)
f w/heavy distortion
T
A
B

*This figure steadily fades in very slowly; by the 6th time it's played, it has faded in fully to *mf*.

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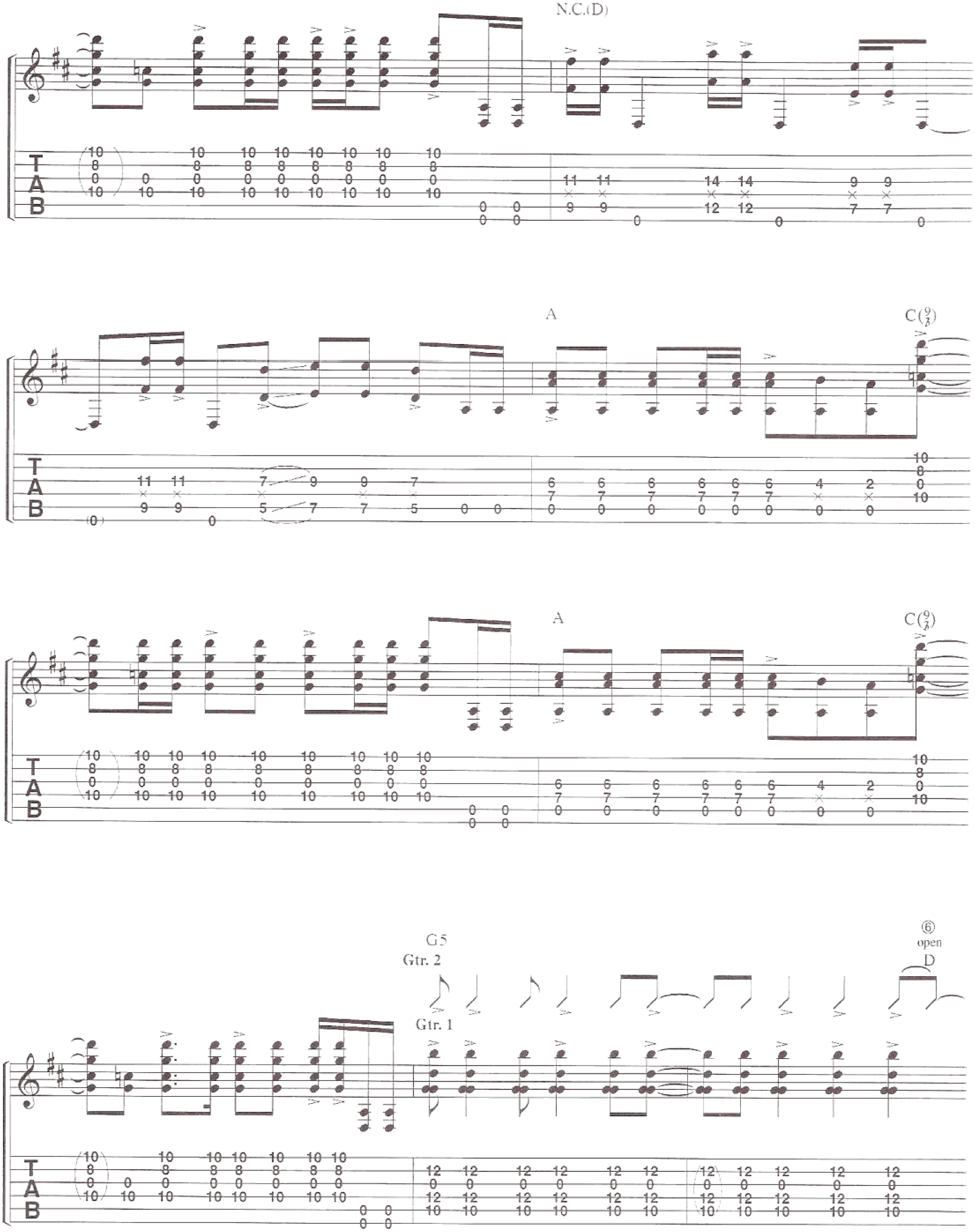
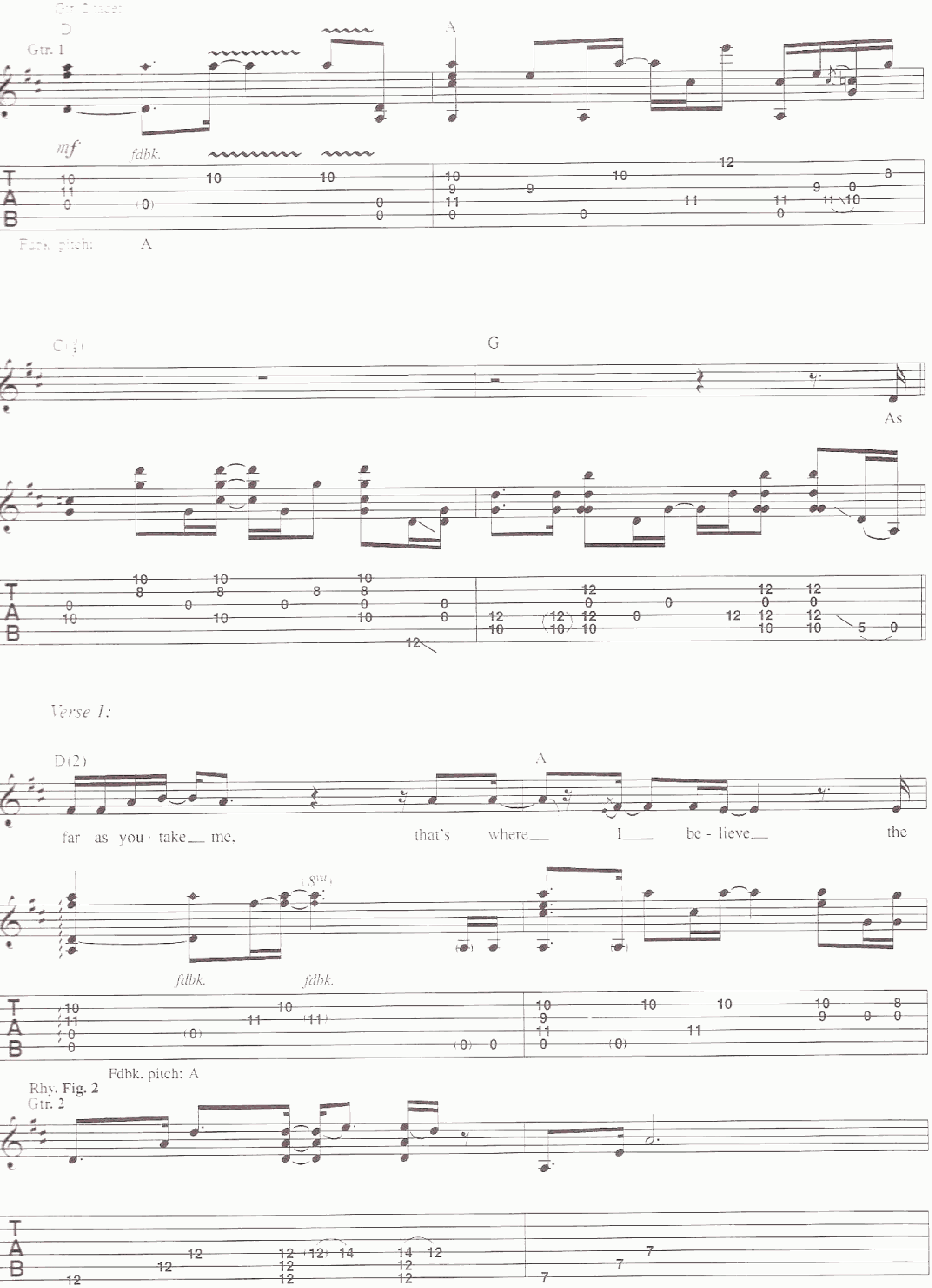
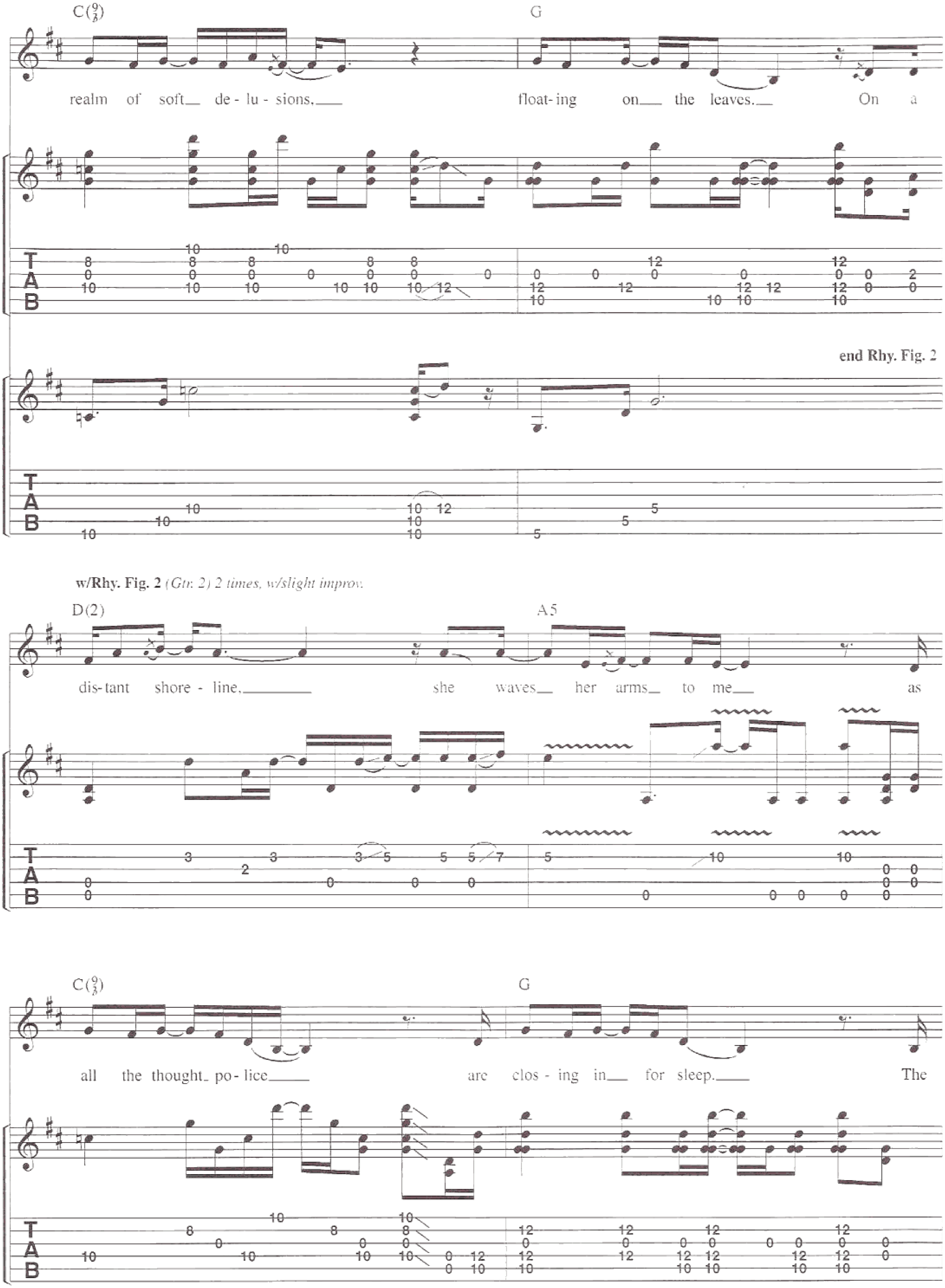
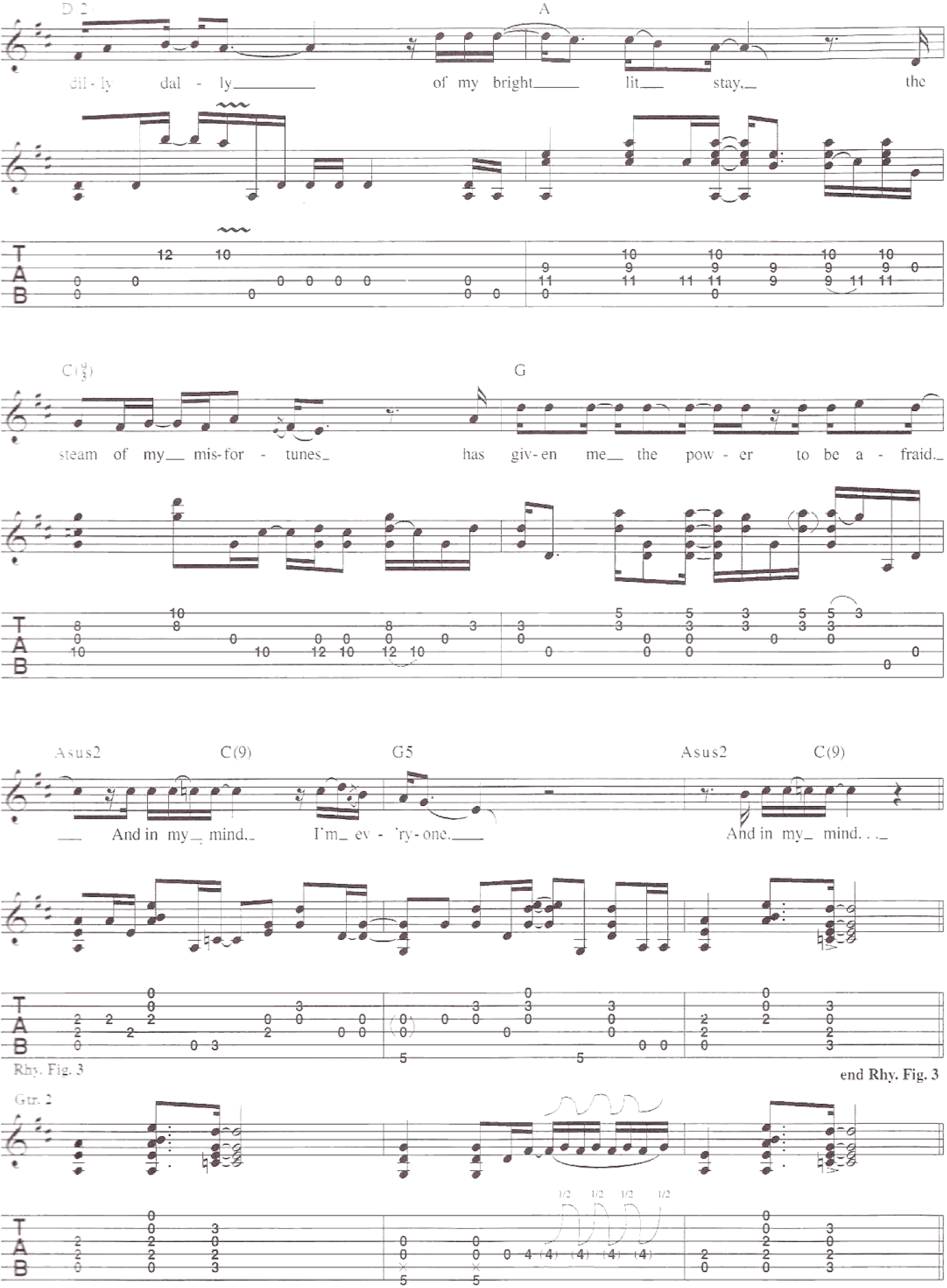
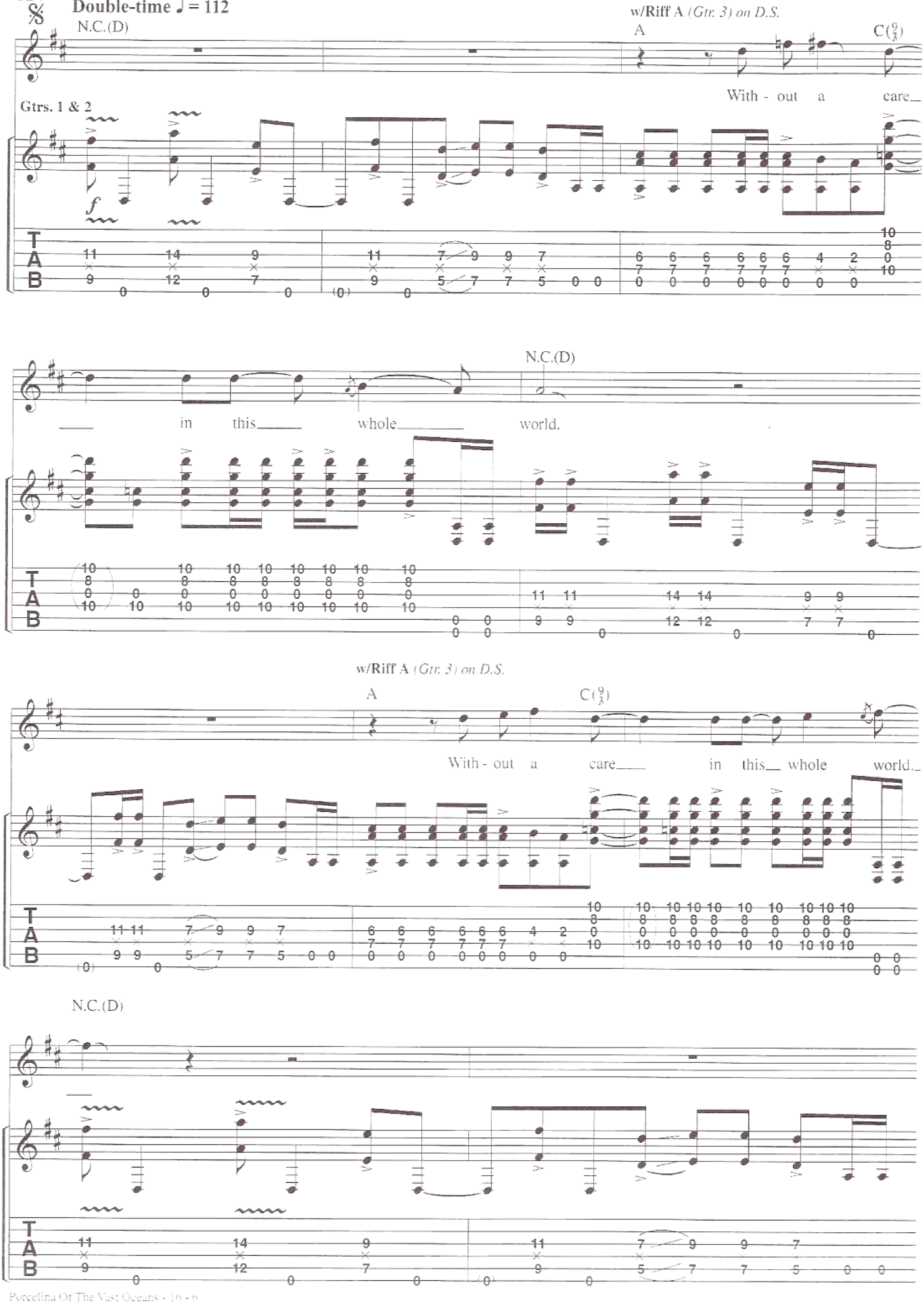

N.C.(D)
A
C(9/♭)
A
C(9/♭)
G5
Gtr. 2
Gtr. 1
⑥ open D
TAB

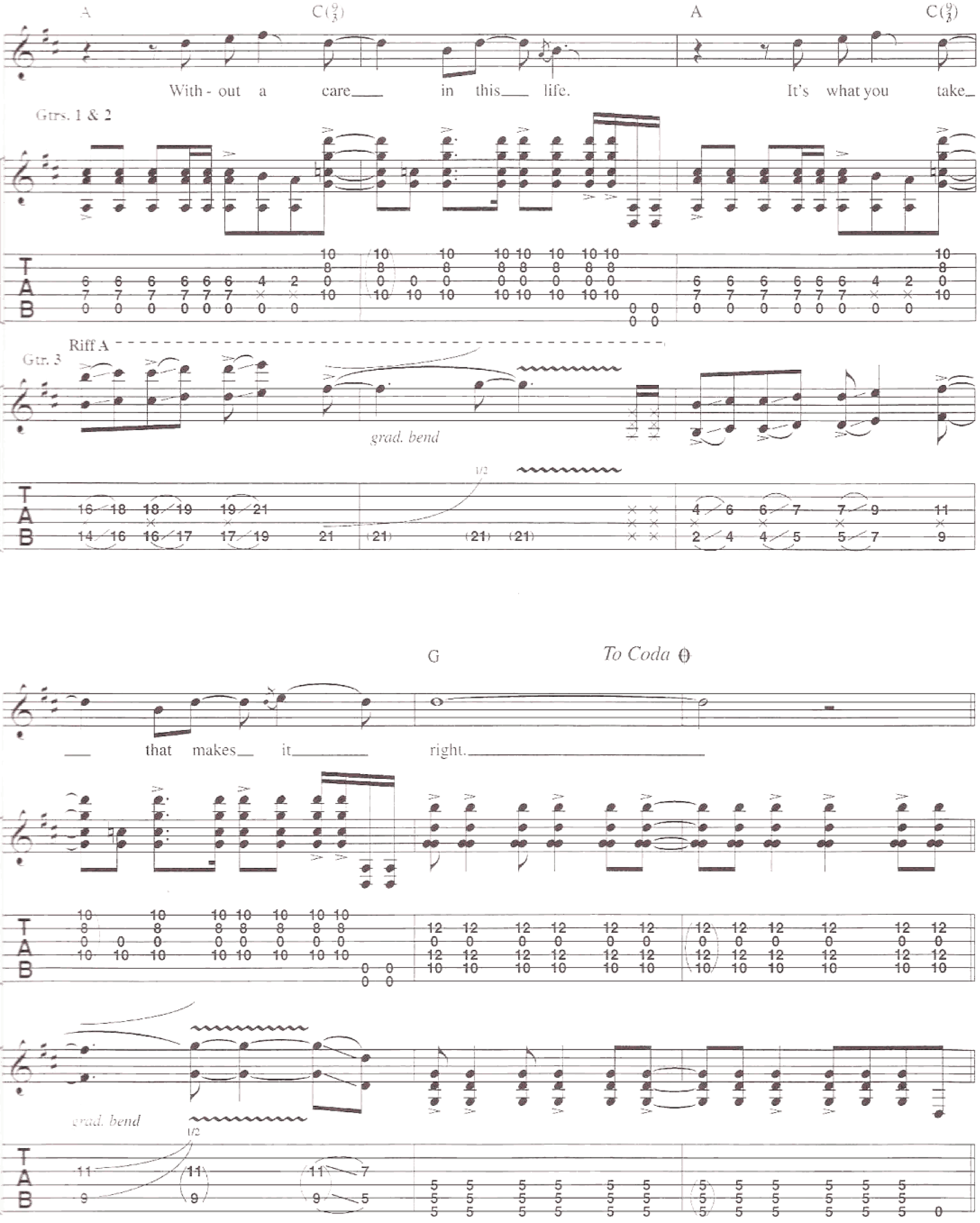
Half-time ♩ = 54

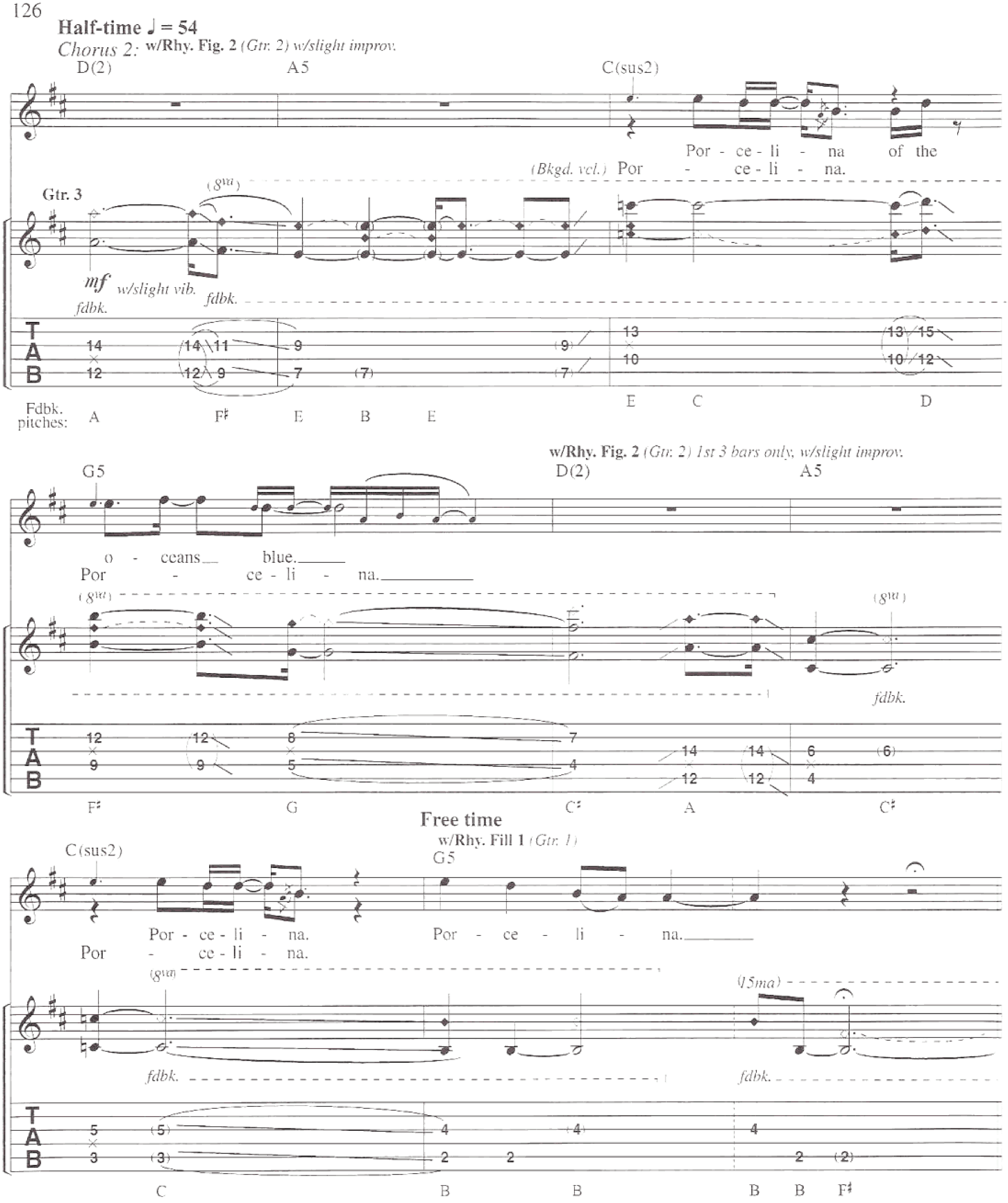

Gtr. 2 tacet
D
Gtr. 1
A
mf
fdbk.
Fdbk. pitch: A
C(♯4)
G
As
Verse 1:
D(2)
A
far as you take me, that's where I believe the
fdbk.
fdbk.
(8va)
Fdbk. pitch: A
Rhy. Fig. 2
Gtr. 2

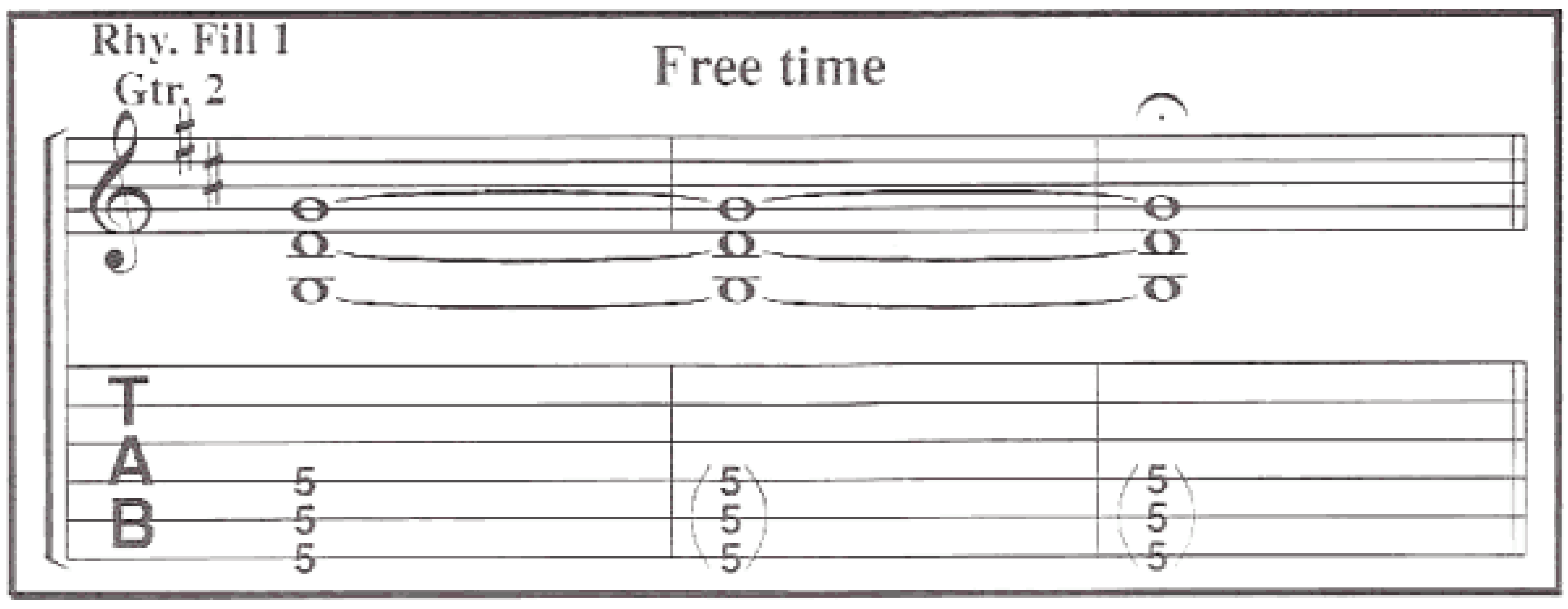

C(9/♭3)
G
realm of soft de - lu - sions, float - ing on the leaves. On a
end Rhy. Fig. 2
w/Rhy. Fig. 2 (Gtr. 2) 2 times, w/slight improv.
D(2)
A5
dis - tant shore - line, she waves her arms to me as
C(9/♭3)
G
all the thought po - lice are clos - ing in for sleep. The


D2
A
dil - ly dal - ly
of my bright lit stay, the
C(9/3)
G
steam of my mis-for - tunes has giv-en me the pow - er to be a - fraid.
Asus2
C(9)
G5
Asus2
C(9)
And in my mind. I'm ev - 'ry-one.
And in my mind. . .
Rhy. Fig. 3
Gtr. 2
end Rhy. Fig. 3
1/2
1/2
1/2
1/2


Double-time ♩ = 112
N.C.(D)
w/Riff A (Gtr. 3) on D.S.
A
C(9/3)
With - out a care
in this whole world.
Gtrs. 1 & 2
f
TAB
N.C.(D)
w/Riff A (Gtr. 3) on D.S.
A
C(9/3)
With - out a care in this whole world.
N.C.(D)

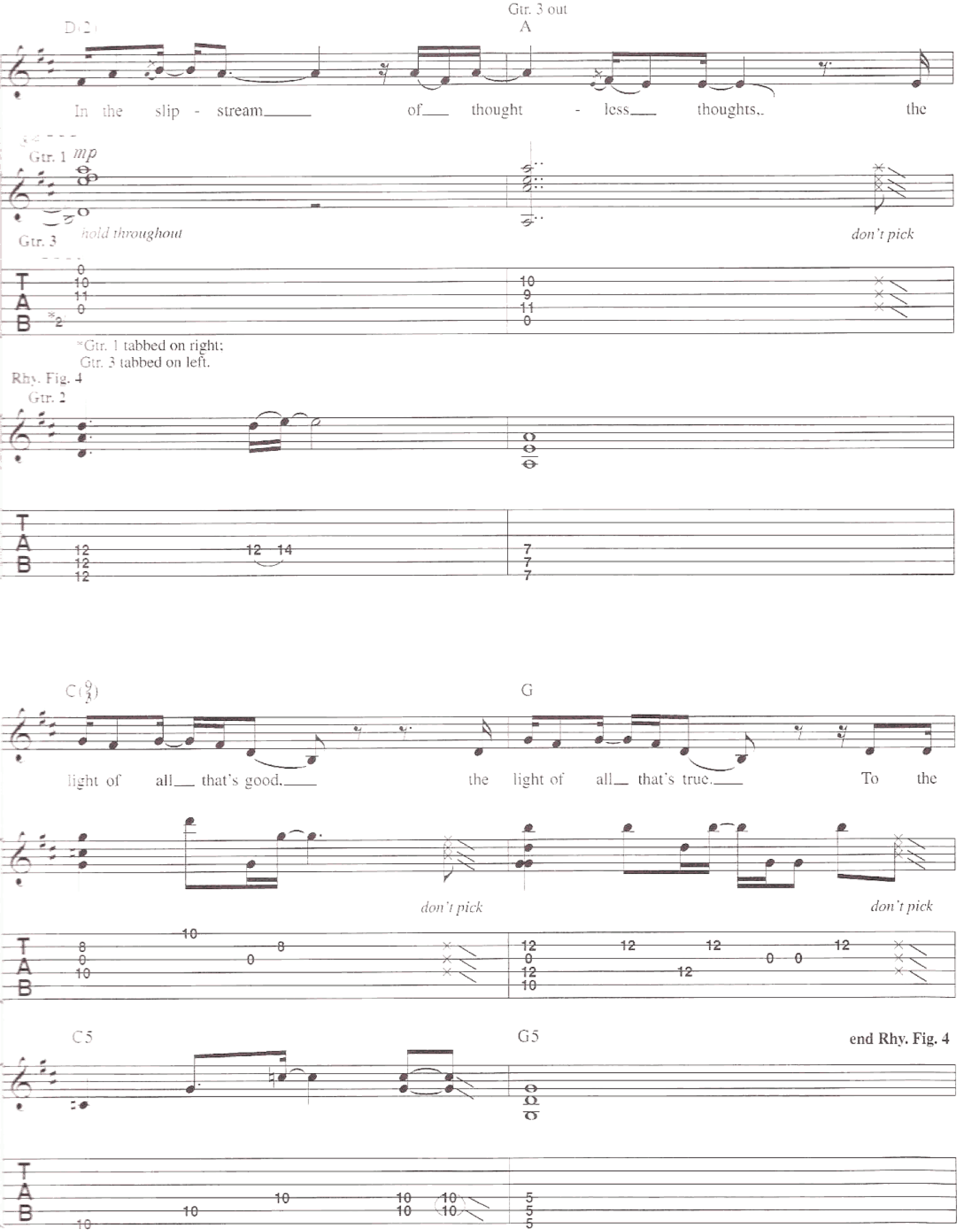

A
C(9/3)
A
C(9/3)
With - out a care in this life.
It's what you take
Gtrs. 1 & 2
T
A
B
Riff A
Gtr. 3
grad. bend
1/2
G
To Coda ⊕
that makes it right.
grad. bend
1/2

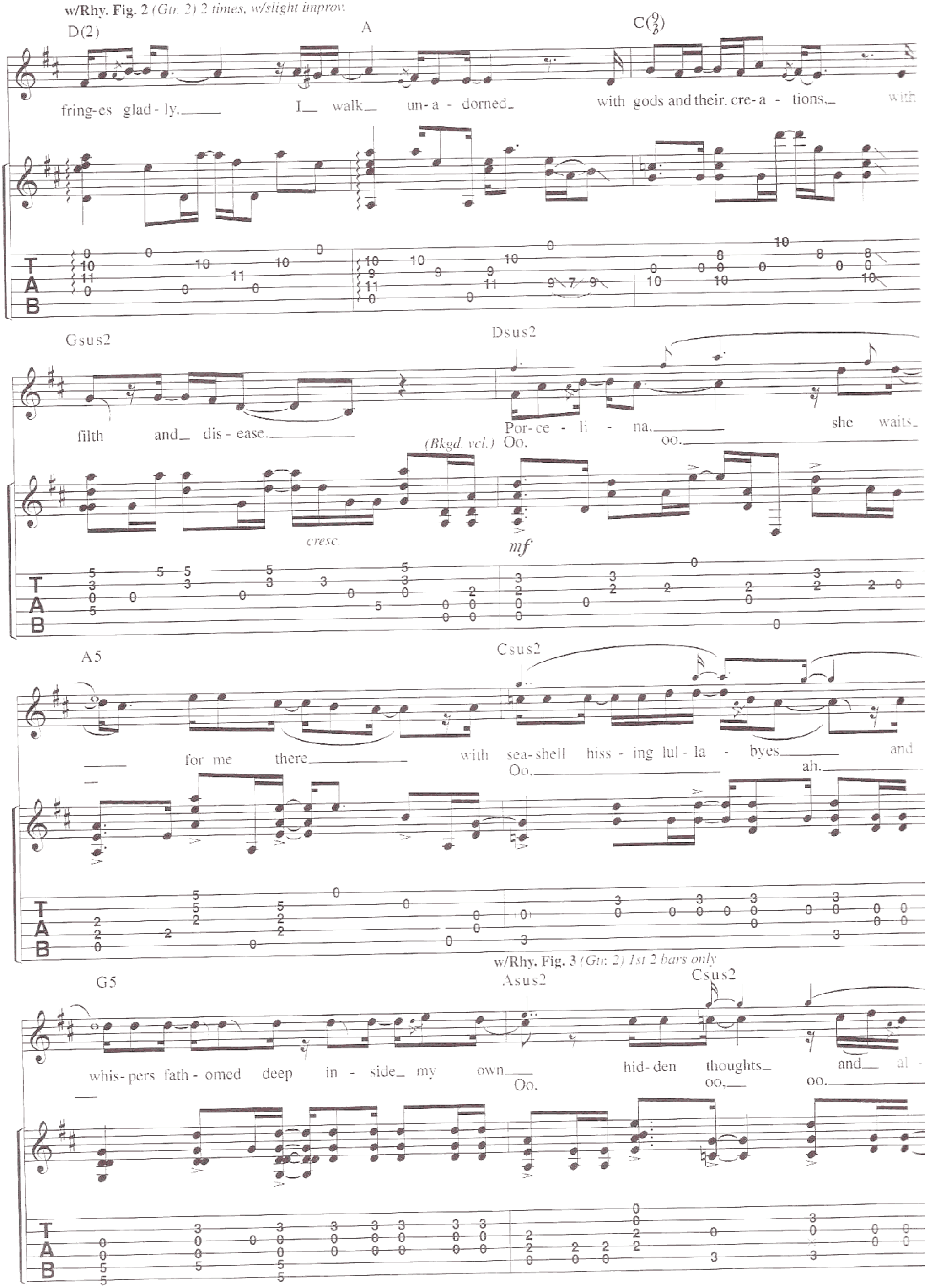

Half-time ♩ = 54
Chorus 2: w/Rhy. Fig. 2 (Gtr. 2) w/slight improv.
D(2)
A5
C(sus2)
Por - ce - li - na of the
(Bkgd. vcl.) Por - ce - li - na.
Gtr. 3
(8va)
mf w/slight vib.
fdbk.
fdbk.
14 12 14 11 12 9 9 7 (7) (9) (7)
13 10 13 15 10 12
Fdbk. pitches: A F♯ E B E E C D
w/Rhy. Fig. 2 (Gtr. 2) 1st 3 bars only, w/slight improv.
G5
D(2)
A5
o - ceans blue.
Por - ce - li - na.
(8va)
(8va)
fdbk.
12 9 12 9 8 5 7 4 14 12 14 12 6 4 (6)
F♯ G C♯ A C♯
Free time
w/Rhy. Fill 1 (Gtr. 1)
C(sus2)
G5
Por - ce - li - na. Por - ce - li - na.
Por - ce - li - na.
(8va)
(15ma)
fdbk.
fdbk.
5 3 (5) (3) 4 2 2 (4) 4 2 (2)
C B B B B F♯

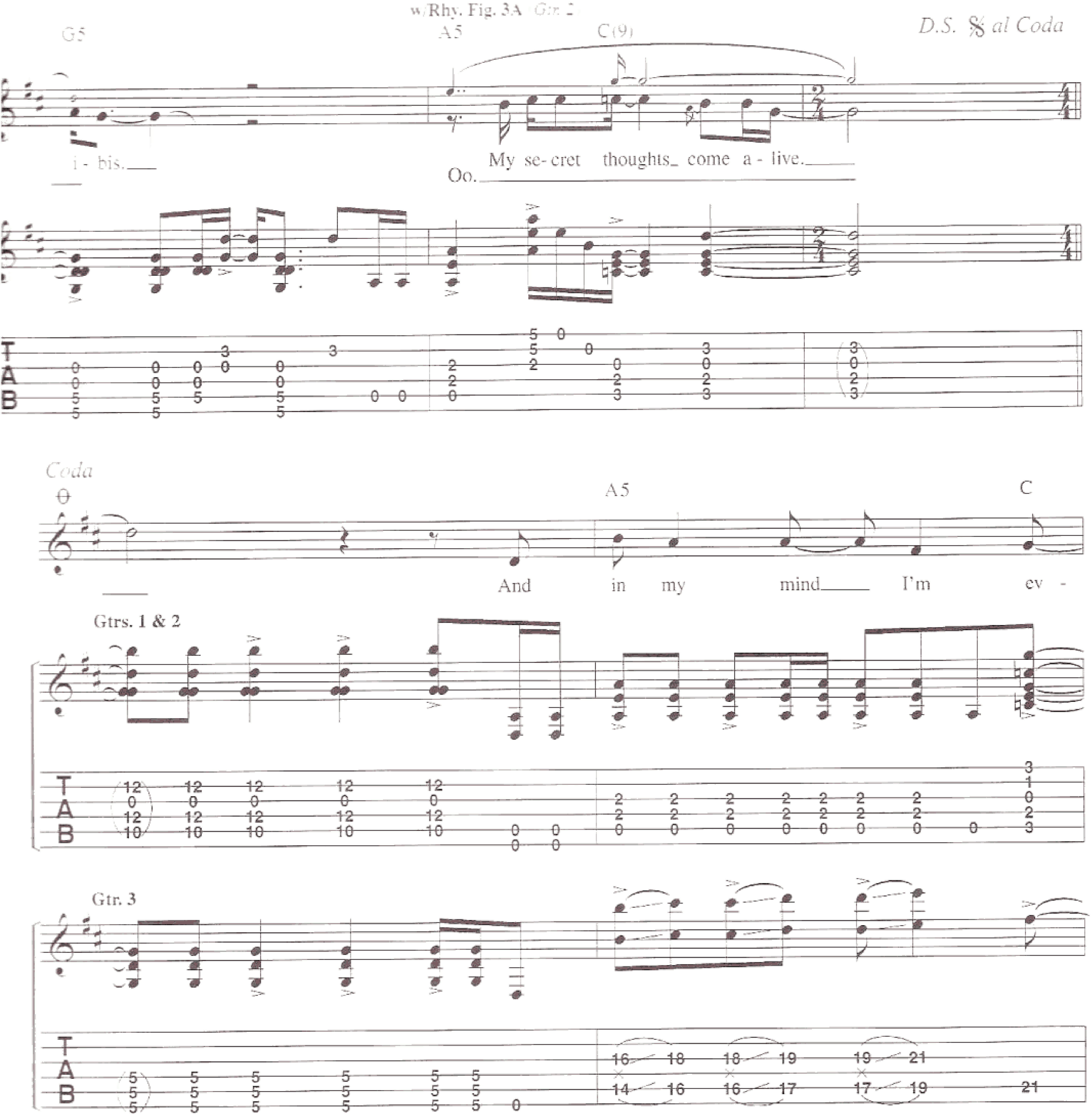

Rhy. Fill 1
Gtr. 2
Free time
5 5 5 (5) (5) (5) (5) (5) (5)

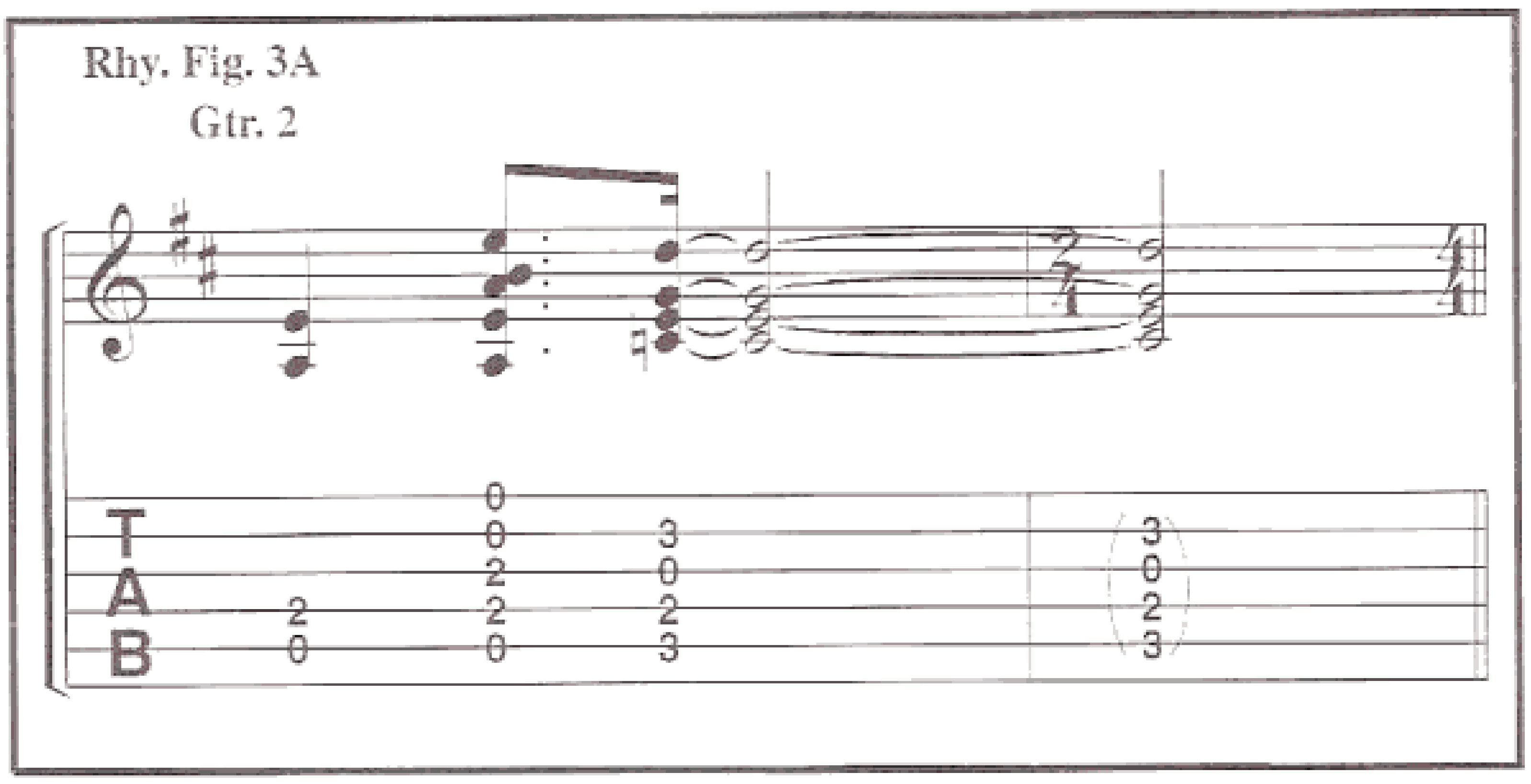
In time

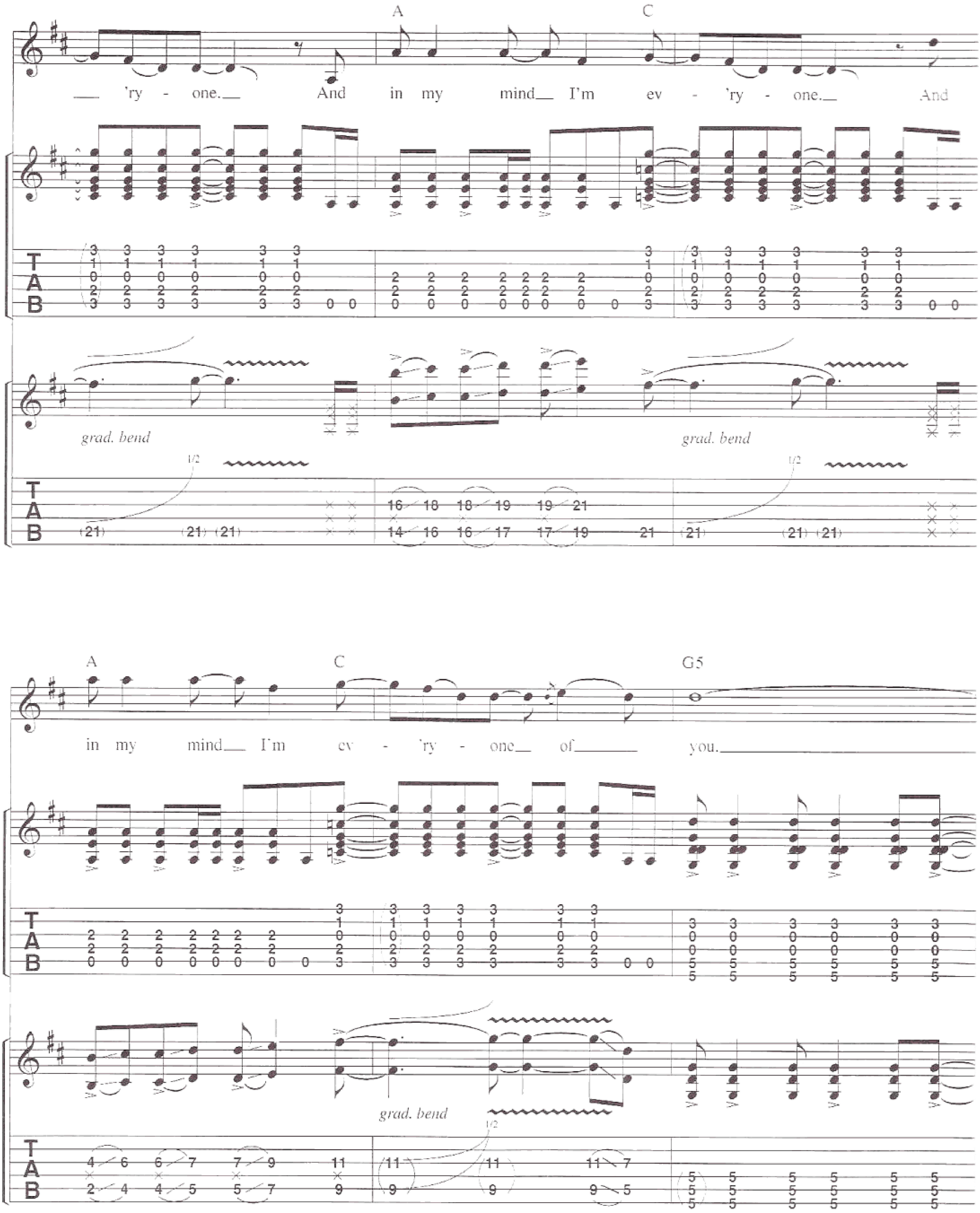
Verse 2:

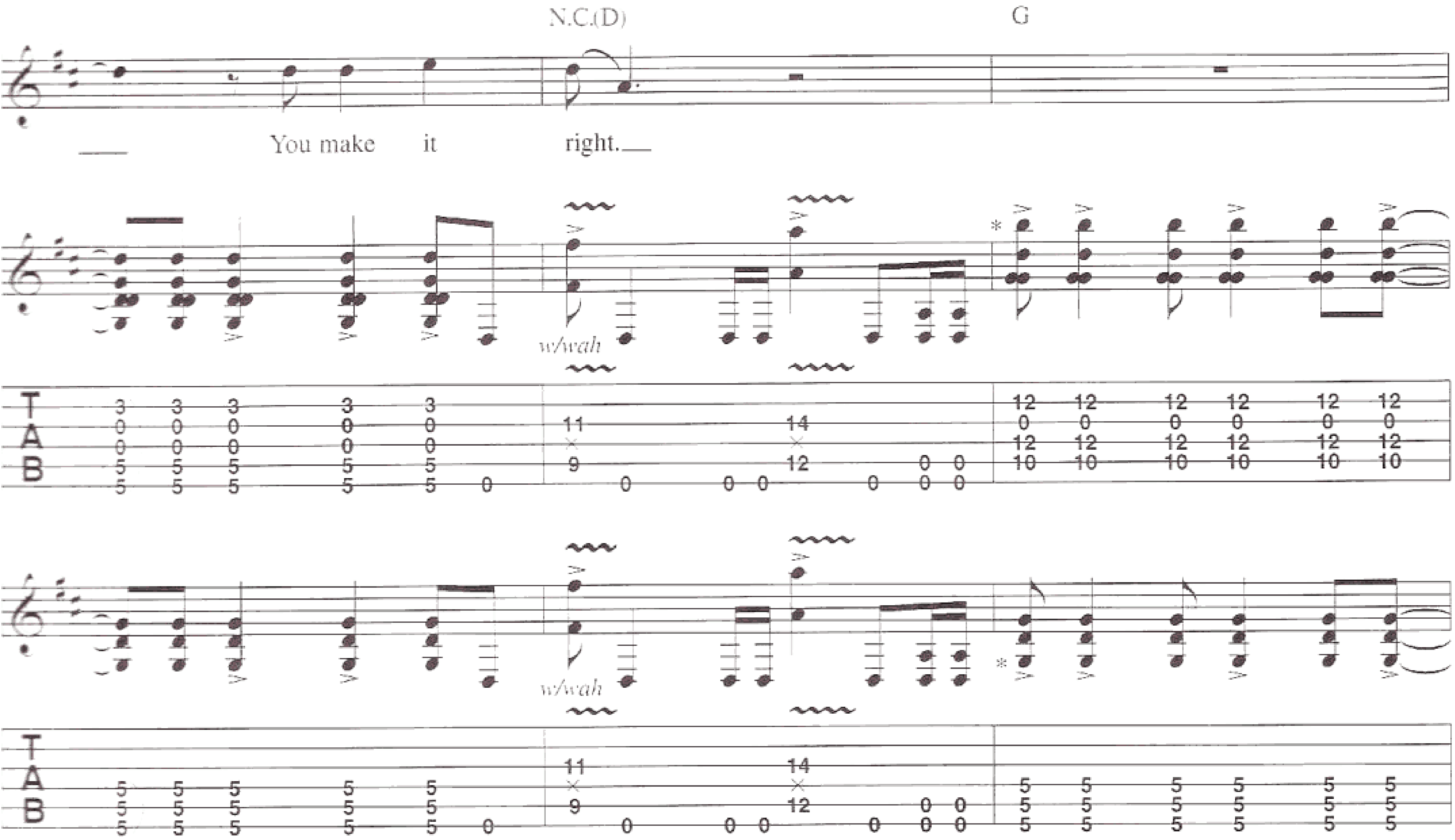

Gtr. 3 out
D(2)
A
In the slip - stream of thought - less thoughts, the
Gtr. 1 mp
hold throughout
Gtr. 3
don't pick
*Gtr. 1 tabbed on right;
Gtr. 3 tabbed on left.
Rhy. Fig. 4
Gtr. 2
C(9/2)
G
light of all that's good. the light of all that's true. To the
don't pick
don't pick
C5
G5
end Rhy. Fig. 4


w/Rhy. Fig. 2 (Gtr. 2) 2 times, w/slight improv.
D(2)
A
C(9/♯)
fring-es glad-ly. I walk un-a-dorned with gods and their cre-a-tions, with
Gsus2
Dsus2
filth and dis-ease. Por-ce-li-na, she waits
(Bkgd. vcl.) Oo. oo.
cresc.
mf
A5
Csus2
for me there with sea-shell hiss-ing lul-la-byes and
Oo. ah.
w/Rhy. Fig. 3 (Gtr. 2) 1st 2 bars only
G5
Asus2
Csus2
whis-pers fath-omed deep in-side my own hid-den thoughts and al-
Oo. oo. oo.
T
A
B

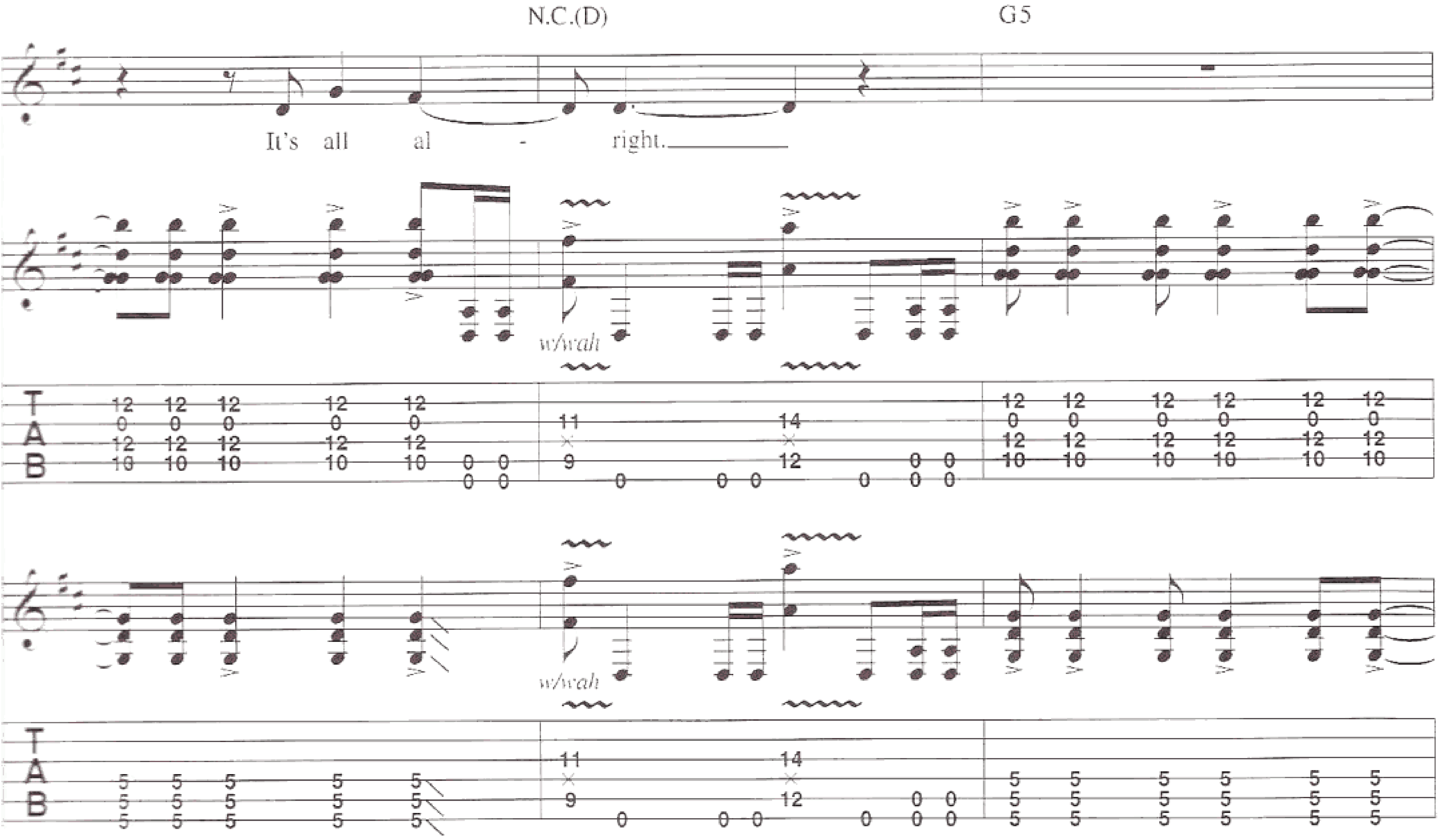

G5
w/Rhy. Fig. 3A (Gtr. 2)
A5
C(9)
D.S. 𝄋 al Coda
i - bis.
Oo.
My se-cret thoughts come a - live.
T
A
B
Coda
A5
C
And in my mind I'm ev -
Gtrs. 1 & 2
Gtr. 3

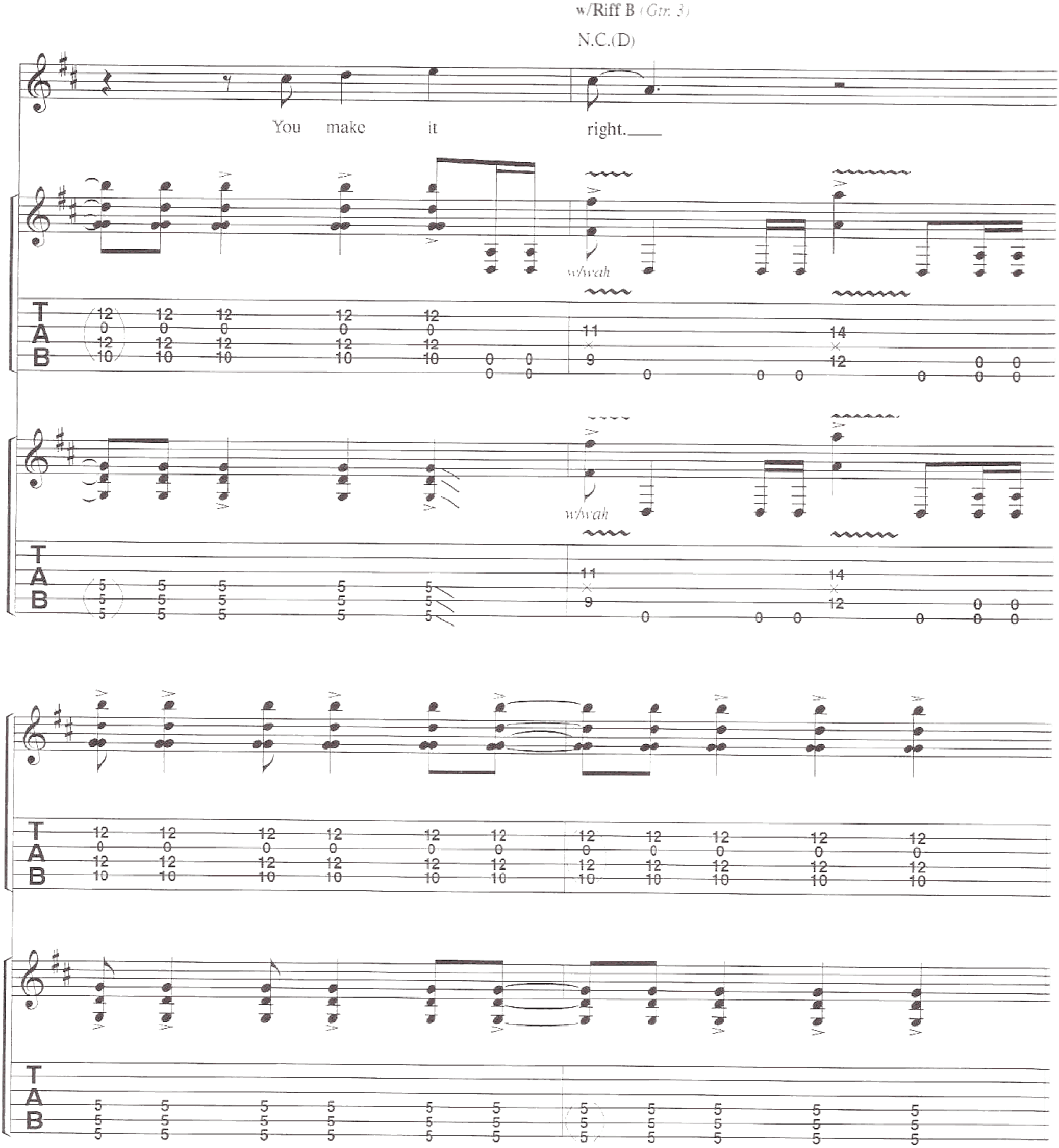

Rhy. Fig. 3A
Gtr. 2
T
A
B

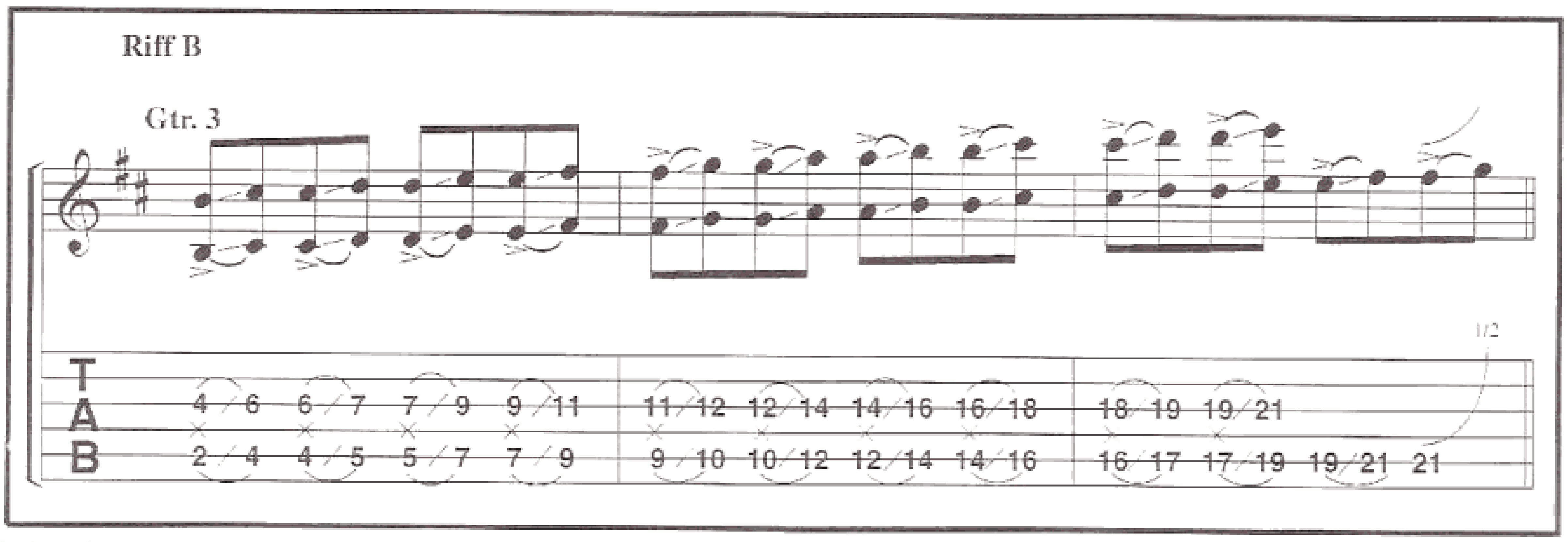

A
C
— 'ry - one.— And in my mind— I'm ev - 'ry - one.— And
grad. bend
1/2
grad. bend
1/2
A
C
G5
in my mind— I'm ev - 'ry - one— of——— you.———
grad. bend
1/2
T
A
B


N.C.(D)
G
You make it right.
w/wah
w/wah
T
A
B
*

* Wah directive: At this point, begin with wah set to full treble, slowly backing the pedal off (into bass tone) through both this and the next bar. Repeat wah manipulation for each time the figure is played.

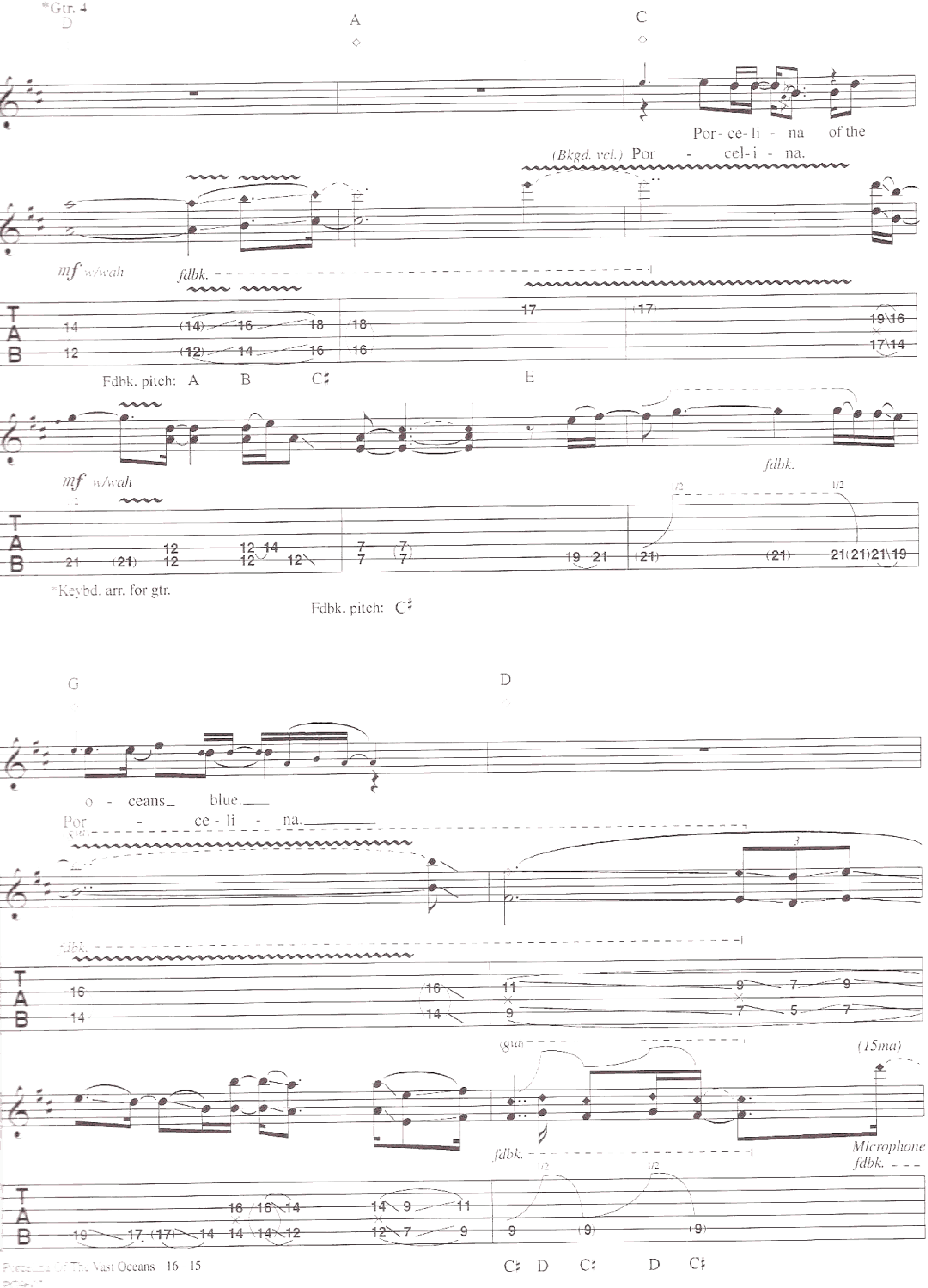

N.C.(D)
G5
It's all al - right.
w/wah
w/wah
T
A
B


w/Riff B (Gtr. 3)
N.C.(D)
You make it right.___
w/wah
w/wah
T
A
B

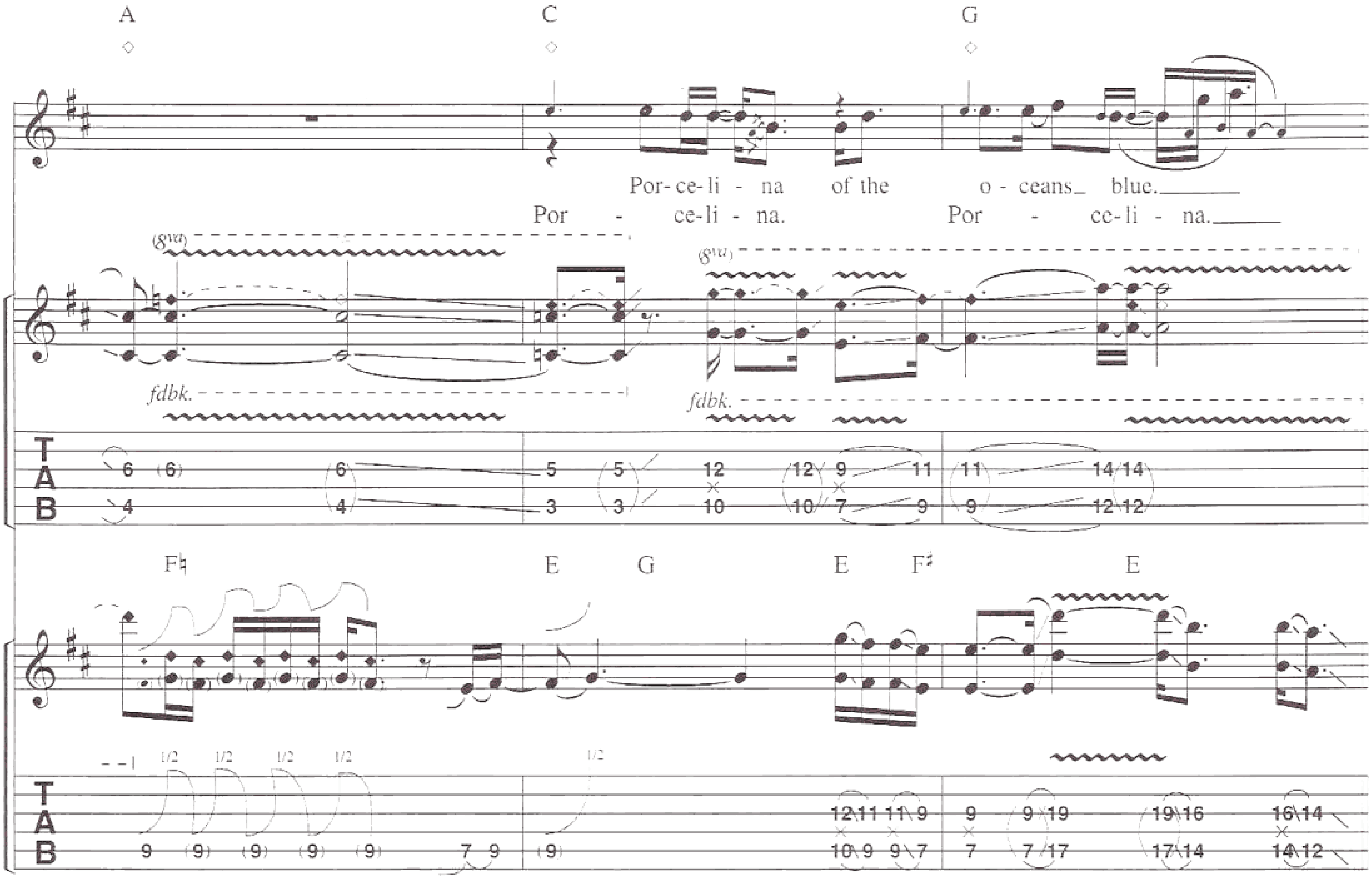

Riff B
Gtr. 3
1/2
T
A
B

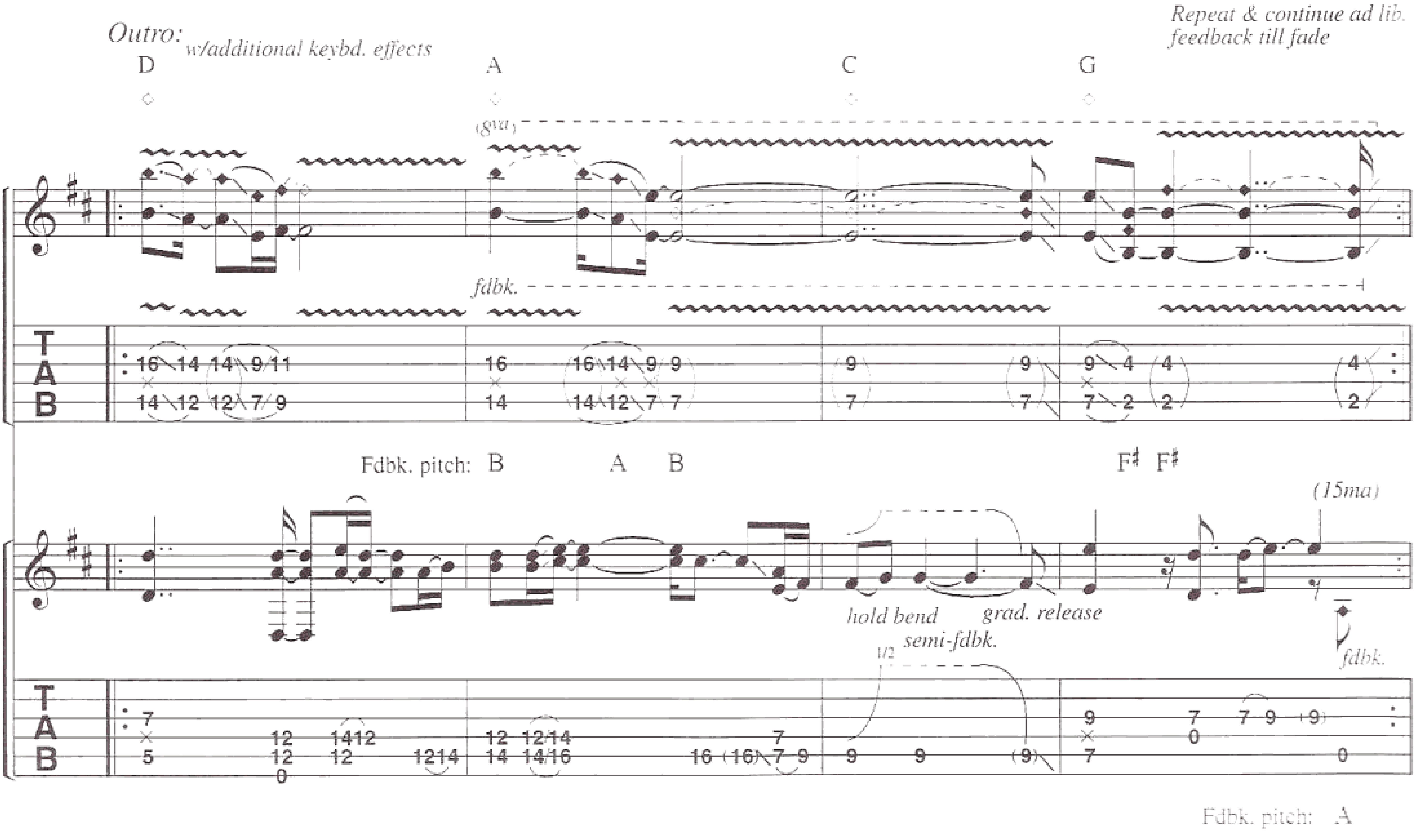
Half-time ♩. = 54

Chorus 3: w/additional keybd. effects


*Gtr. 4
D
A
C
Por- ce- li - na of the
(Bkgd. vcl.) Por - cel- i - na.
mf w/wah
fdbk.
Fdbk. pitch: A B C♯
E
mf w/wah
fdbk.
1/2
Fdbk. pitch: C♯
G
D
o - ceans_ blue.
Por - ce - li - na.
(8va)
fdbk.
3
(15ma)
Microphone fdbk.
1/2
C♯ D C♯ D C♯

*Keybd. arr. for gtr.

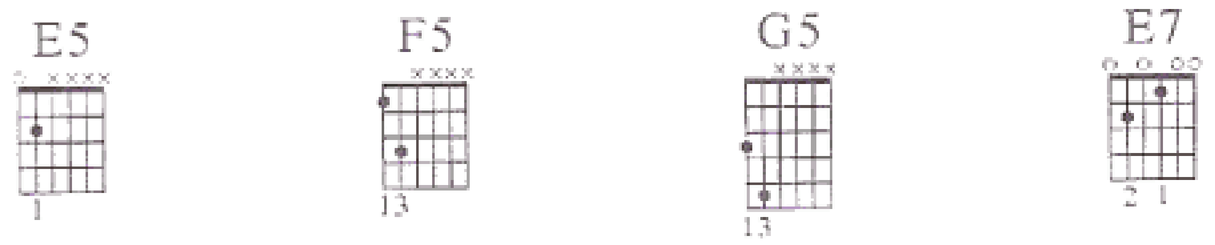

A
C
G
Por- ce- li - na
of the
o - ceans_
blue.
Por
-
ce- li - na.
Por
-
ce- li - na.
(8va)
fdbk.
(8va)
fdbk.
F♮
E
G
E
F♯
E
1/2
1/2
1/2
1/2
1/2

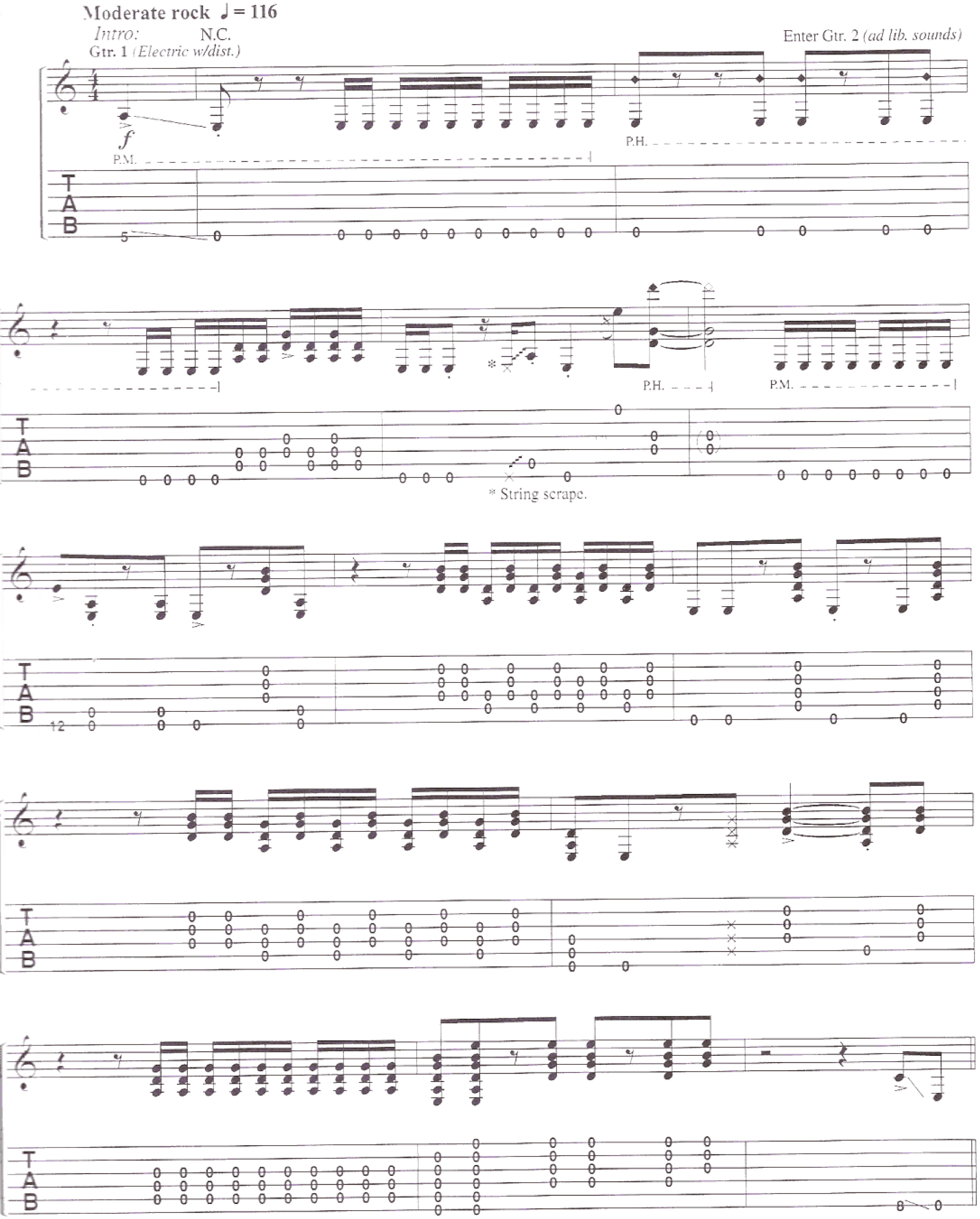

Outro: w/additional keybd. effects
Repeat & continue ad lib. feedback till fade
D
A
C
G
(8va)
fdbk.
Fdbk. pitch: B
A
B
F♯
F♯
(15ma)
hold bend
grad. release
semi-fdbk.
1/2
fdbk.
Fdbk. pitch: A

WHERE BOYS FEAR TO TREAD

Words and Music by
BILLY CORGAN

All gtrs. tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭




Moderate rock ♩ = 116
Intro:
N.C.
Gtr. 1 (Electric w/dist.)
Enter Gtr. 2 (ad lib. sounds)
P.M.
P.H.
T
A
B
* String scrape.

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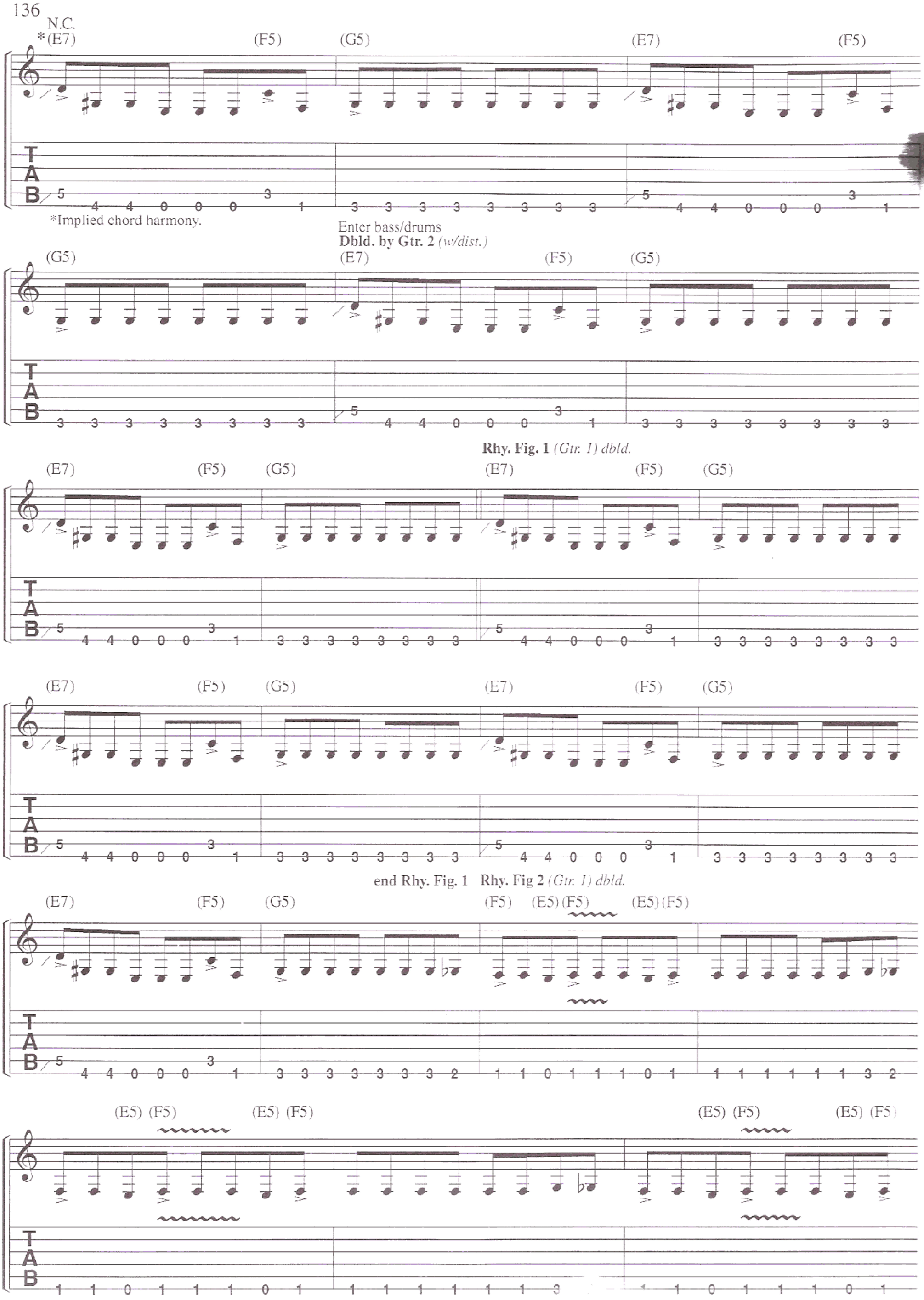
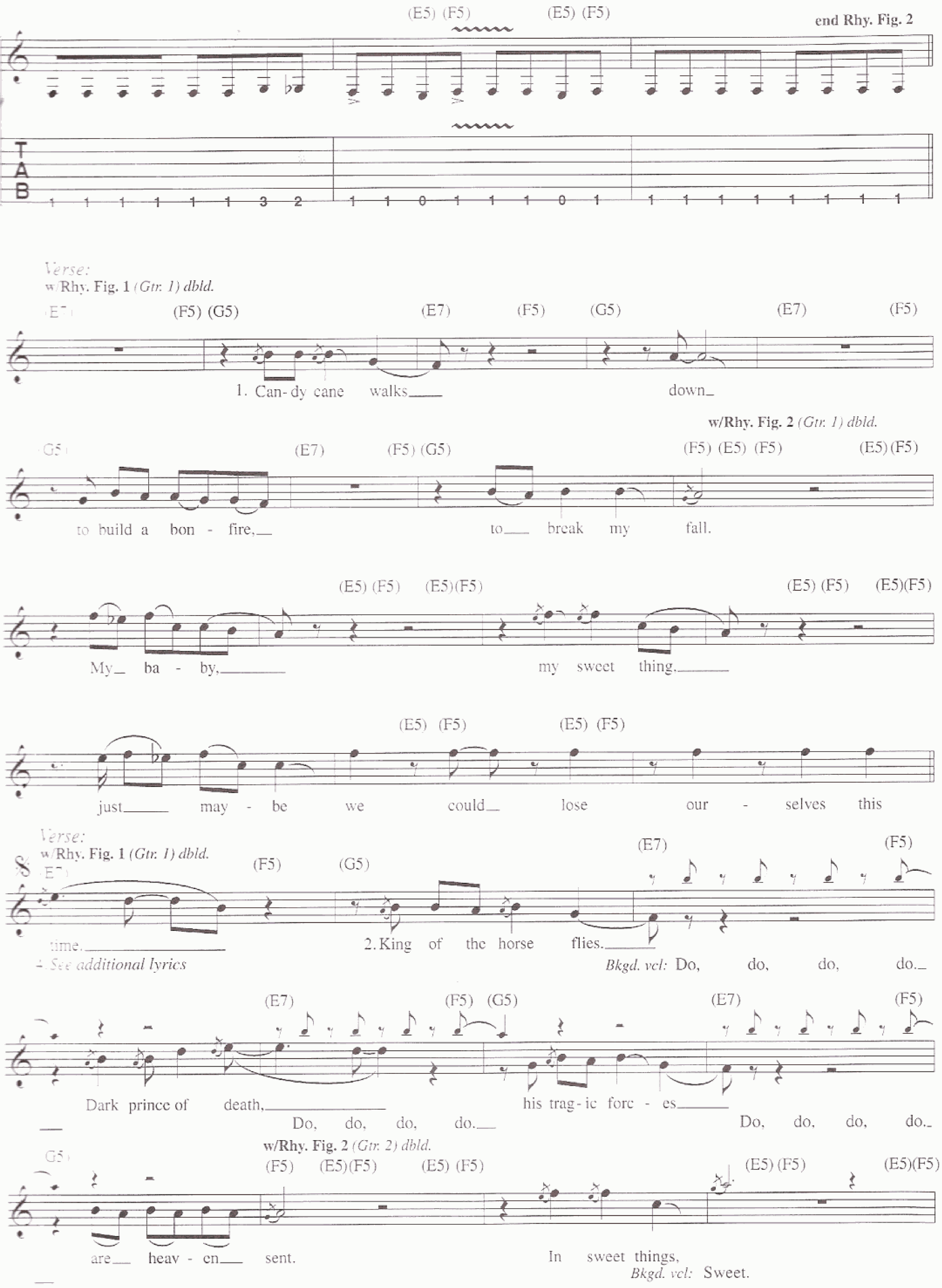
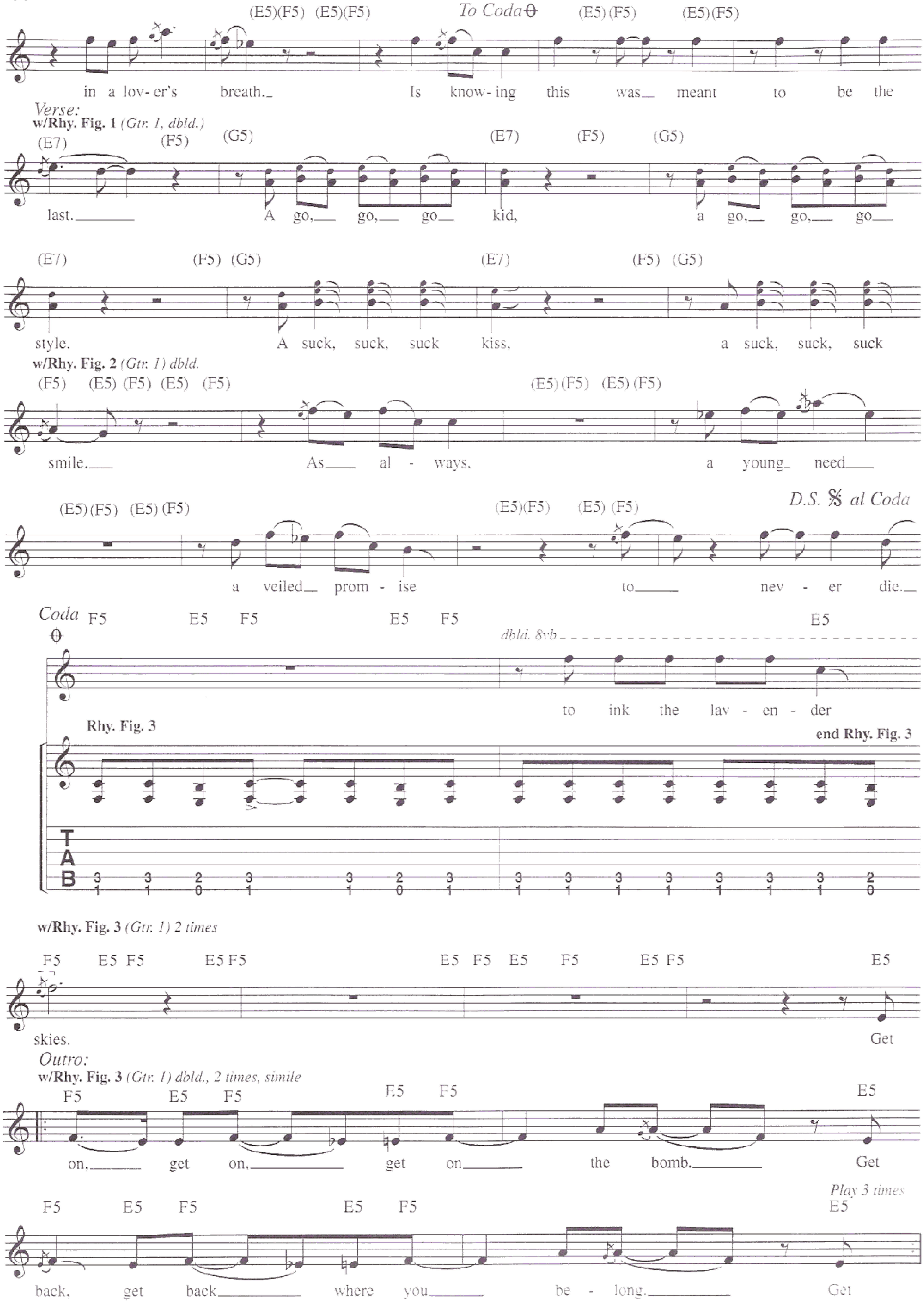
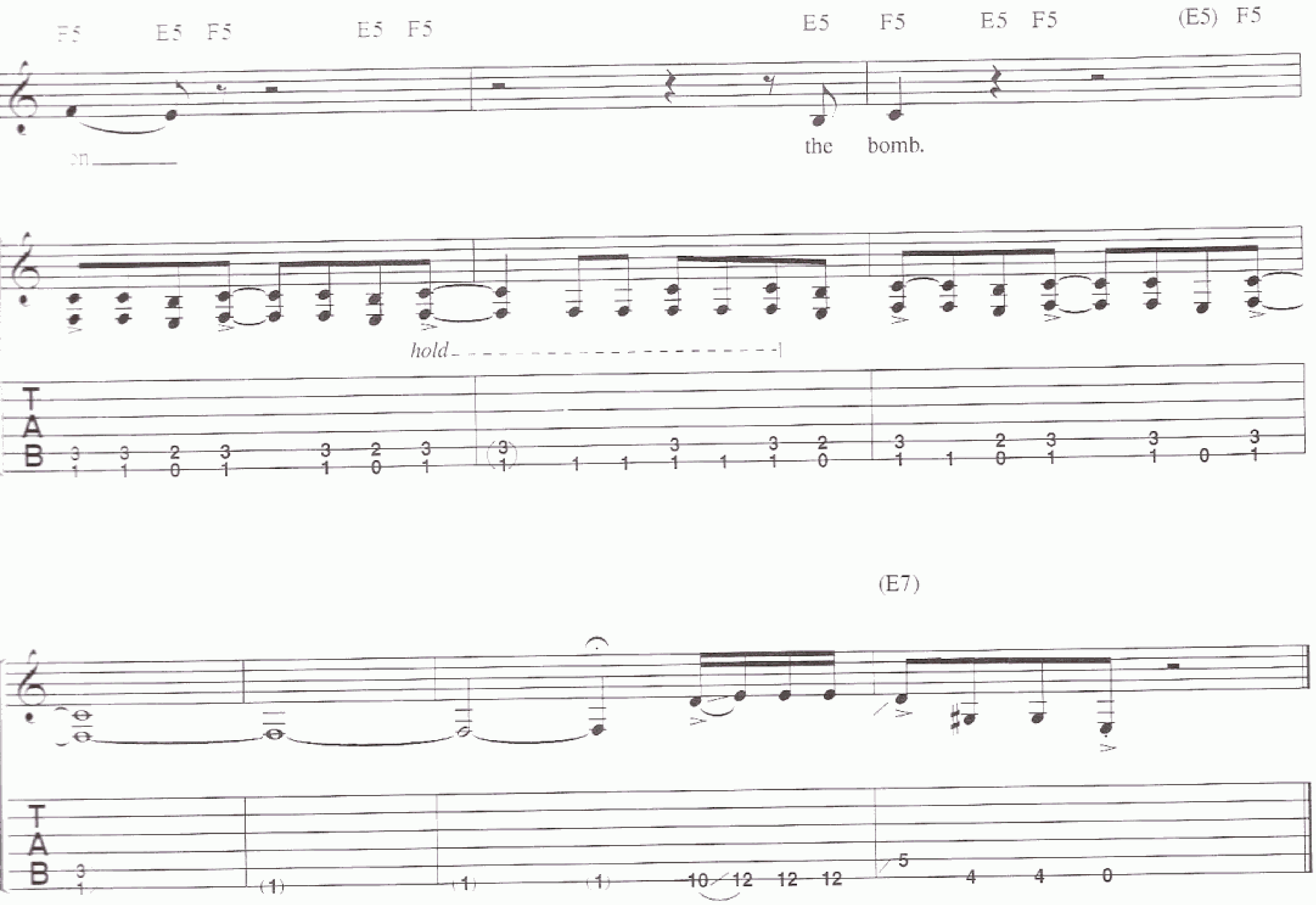

N.C.
*(E7)
(F5)
(G5)
(E7)
(F5)
T
A
B
Enter bass/drums
Dbld. by Gtr. 2 (w/dist.)
(G5)
(E7)
(F5)
(G5)
Rhy. Fig. 1 (Gtr. 1) dbld.
(E7)
(F5)
(G5)
(E7)
(F5)
(G5)
(E7)
(F5)
(G5)
(E7)
(F5)
(G5)
end Rhy. Fig. 1
Rhy. Fig 2 (Gtr. 1) dbld.
(E7)
(F5)
(G5)
(F5)
(E5)
(F5)
(E5)
(F5)
(E5)
(F5)
(E5)
(F5)
(E5)
(F5)
(E5)
(F5)

*Implied chord harmony.


(E5) (F5)
(E5) (F5)
end Rhy. Fig. 2
T
A
B
1 1 1 1 1 1 3 2
1 1 0 1 1 1 0 1
1 1 1 1 1 1 1 1
Verse:
w/Rhy. Fig. 1 (Gtr. 1) dbld.
(E7)
(F5) (G5)
(E7)
(F5)
(G5)
(E7)
(F5)
1. Can-dy cane walks
down
w/Rhy. Fig. 2 (Gtr. 1) dbld.
(G5)
(E7)
(F5) (G5)
(F5) (E5) (F5)
(E5) (F5)
to build a bon - fire,
to break my fall.
(E5) (F5)
(E5)(F5)
(E5) (F5)
(E5)(F5)
My ba - by,
my sweet thing,
(E5) (F5)
(E5) (F5)
just may - be we could lose our - selves this
Verse:
w/Rhy. Fig. 1 (Gtr. 1) dbld.
(E7)
(F5)
(G5)
(E7)
(F5)
time.
4. See additional lyrics
2. King of the horse flies.
Bkgd. vcl: Do, do, do, do.
(E7)
(F5) (G5)
(E7)
(F5)
Dark prince of death,
Do, do, do, do.
his trag-ic forc - es
Do, do, do, do.
w/Rhy. Fig. 2 (Gtr. 2) dbld.
(G5)
(F5)
(E5)(F5)
(E5) (F5)
(E5) (F5)
(E5)(F5)
are heav - en sent.
In sweet things,
Bkgd. vcl: Sweet.


(E5)(F5) (E5)(F5)
To Coda ⊕
(E5)(F5) (E5)(F5)
in a lov-er's breath. Is know-ing this was meant to be the
Verse:
w/Rhy. Fig. 1 (Gtr. 1, dbld.)
(E7) (F5) (G5) (E7) (F5) (G5)
last. A go, go, go kid, a go, go, go
(E7) (F5) (G5) (E7) (F5) (G5)
style. A suck, suck, suck kiss, a suck, suck, suck
w/Rhy. Fig. 2 (Gtr. 1) dbld.
(F5) (E5) (F5) (E5) (F5) (E5)(F5) (E5)(F5)
smile. As al - ways, a young need
(E5)(F5) (E5)(F5) (E5)(F5) (E5)(F5)
D.S. 𝄋 al Coda
a veiled prom - ise to nev - er die.
Coda ⊕
F5 E5 F5 E5 F5 E5
dbld. 8vb
to ink the lav - en - der
Rhy. Fig. 3
end Rhy. Fig. 3
T
A
B
3 3 2 3 3 2 3 3 3 3 3 3 3 3 2
1 1 0 1 1 0 1 1 1 1 1 1 1 1 0
w/Rhy. Fig. 3 (Gtr. 1) 2 times
F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5
skies. Get
Outro:
w/Rhy. Fig. 3 (Gtr. 1) dbld., 2 times, simile
F5 E5 F5 E5 F5 E5
on, get on, get on the bomb. Get
Play 3 times
F5 E5 F5 E5 F5 E5
back, get back where you be - long. Get

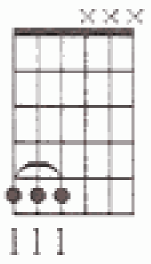

F5
E5
F5
E5
F5
E5
F5
E5
F5
(E5)
F5
on
the
bomb.
hold
(E7)
T
A
B

Verse 4:
On dead highways, her black beauties roam
For June angels so far from home.
For a love lost, a faded picture,
To tread lightning…

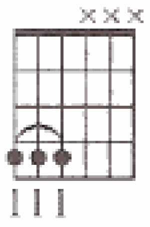
BODIES

Guitar 1 is tuned to "dropped D" — the ⑥ string is tuned down a whole-step to "D". This song is very "riff" based, the chord symbols in parentheses indicate the implied chords. The following chord frames show how the implied chords would be voiced in "dropped D" tuning. To match the recording, tune the whole guitar down one half-step.

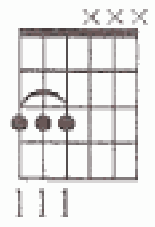
G5



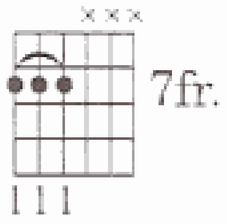
G♭5



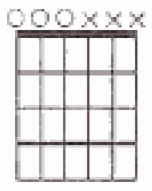
F5



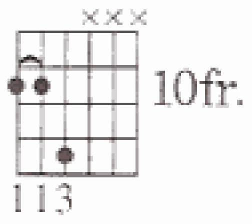
A5



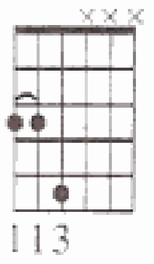
D5



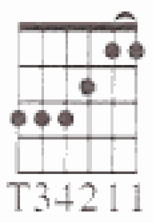
C(9)



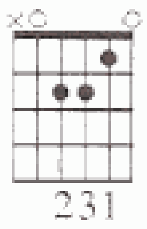
F(9)



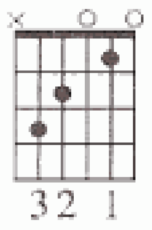
F



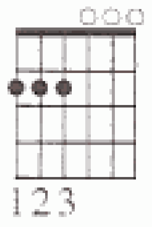
Am



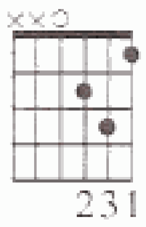
C



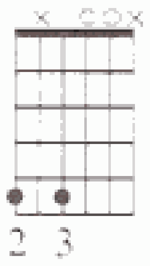
Em



Dm



G5



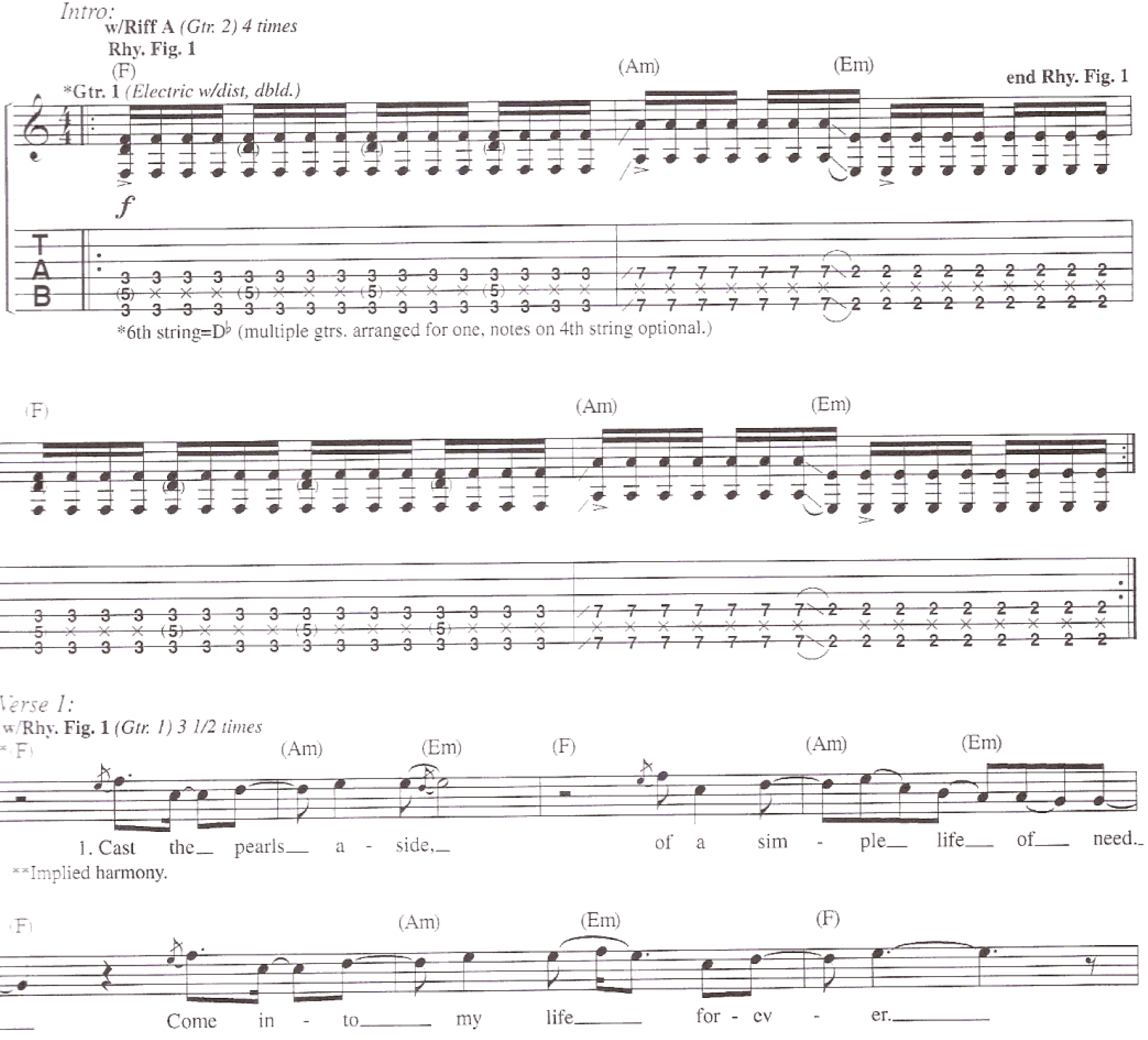
BODIES

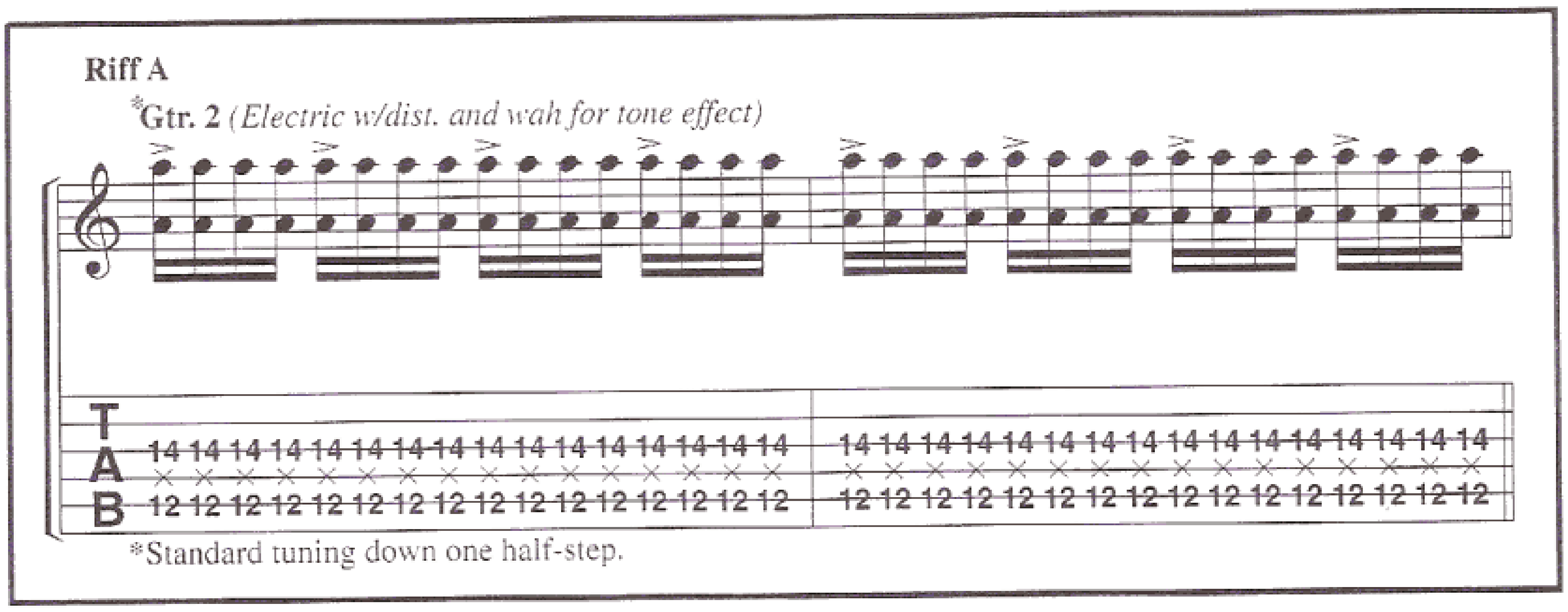
Words and Music by
BILLY CORGAN

Gtr. 1 tune down 1/2 step:
⑥ = D♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

"Dropped D" tuning,
1/2 step low.

Moderately fast ♩= 114


Intro:
w/Riff A (Gtr. 2) 4 times
Rhy. Fig. 1
(F)
(Am)
(Em)
end Rhy. Fig. 1
*Gtr. 1 (Electric w/dist, dbld.)
f
*6th string=D♭ (multiple gtrs. arranged for one, notes on 4th string optional.)
(F)
(Am)
(Em)
Verse 1:
w/Rhy. Fig. 1 (Gtr. 1) 3 1/2 times
**(F)
(Am)
(Em)
(F)
(Am)
(Em)
1. Cast the pearls a - side, of a sim - ple life of need.
**Implied harmony.
(F)
(Am)
(Em)
(F)
Come in - to my life for - ev - er.


Riff A
*Gtr. 2 (Electric w/dist. and wah for tone effect)
*Standard tuning down one half-step.

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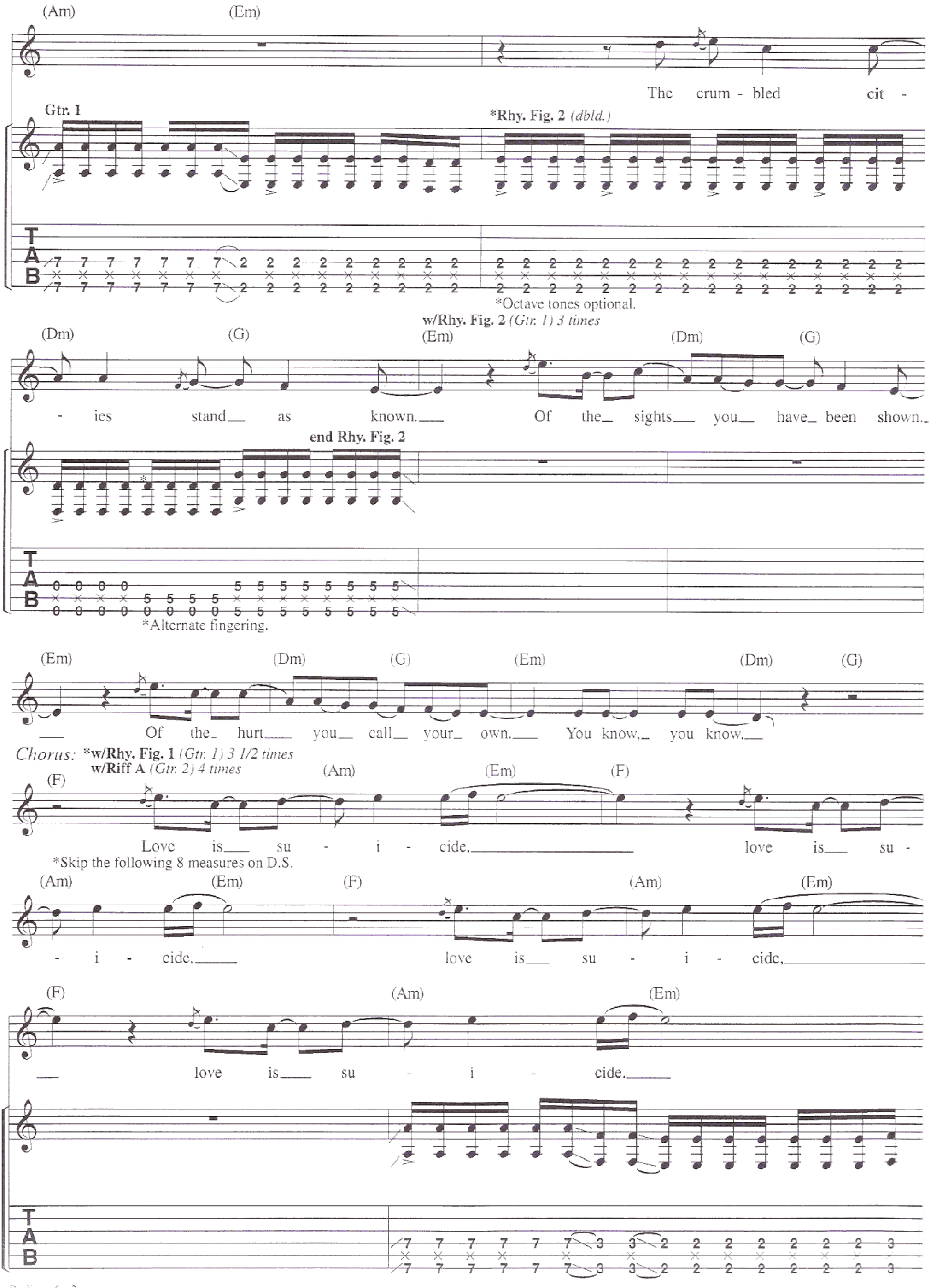
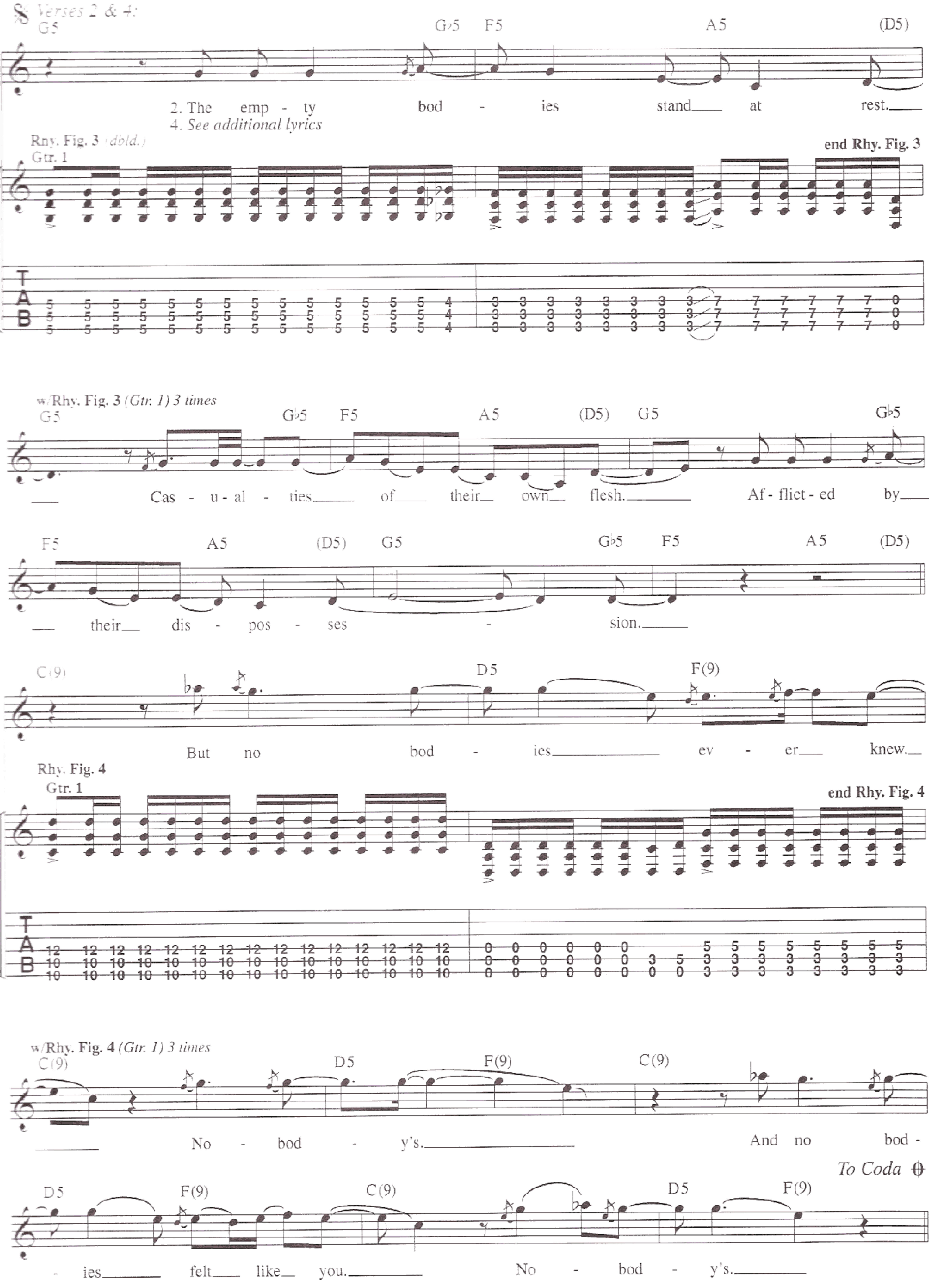

(Am) (Em)
Gtr. 1
*Rhy. Fig. 2 (dbld.)
The crum - bled cit -
(Dm) (G) (Em) (Dm) (G)
w/Rhy. Fig. 2 (Gtr. 1) 3 times
- ies stand as known. Of the sights you have been shown.
end Rhy. Fig. 2
(Em) (Dm) (G) (Em) (Dm) (G)
Of the hurt you call your own. You know, you know.
Chorus:
(F) (Am) (Em) (F)
Love is su - i - cide, love is su -
(Am) (Em) (F) (Am) (Em)
- i - cide, love is su - i - cide,
(F) (Am) (Em)
love is su - i - cide.

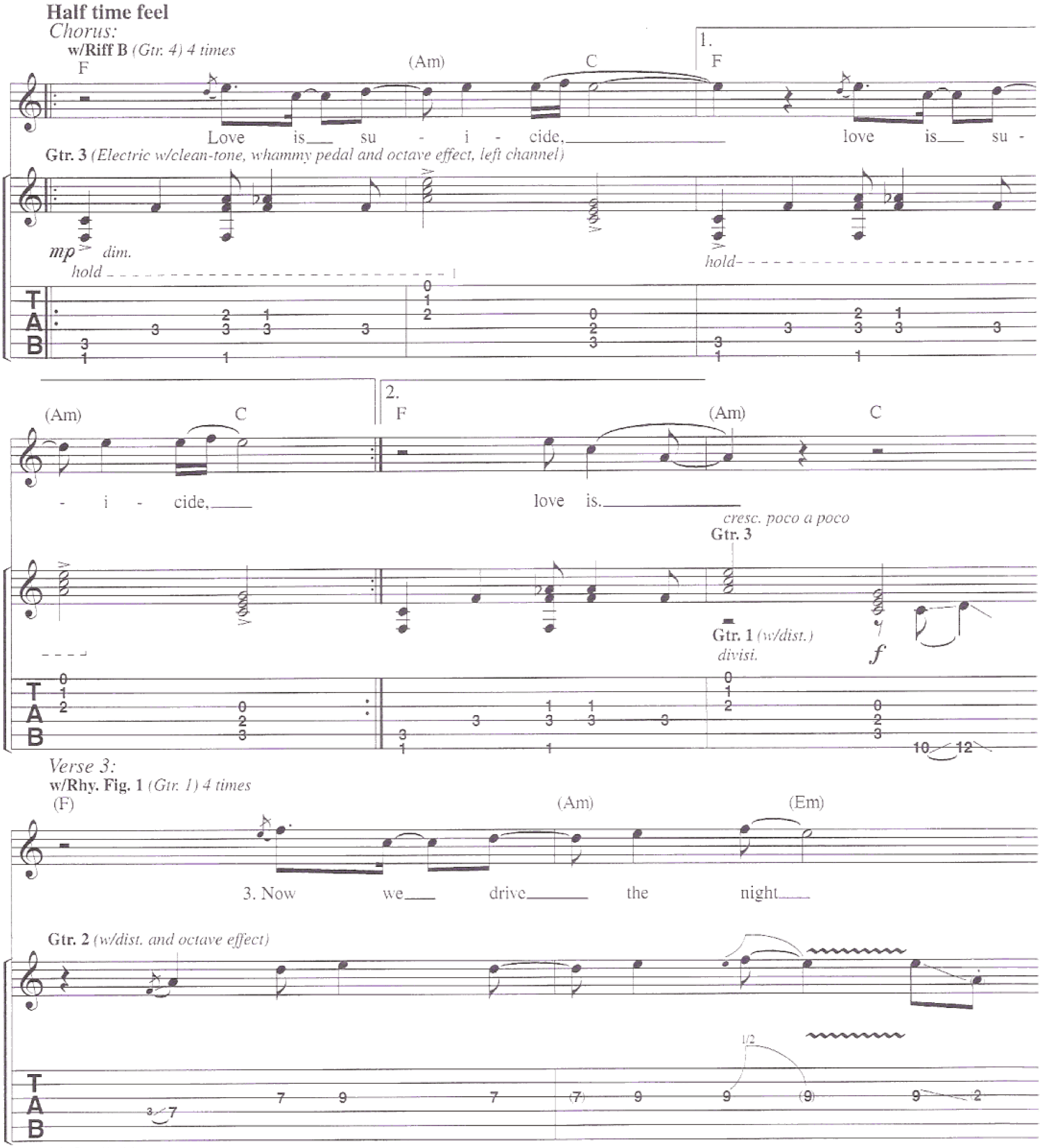
*Octave tones optional.

*Alternate fingering.

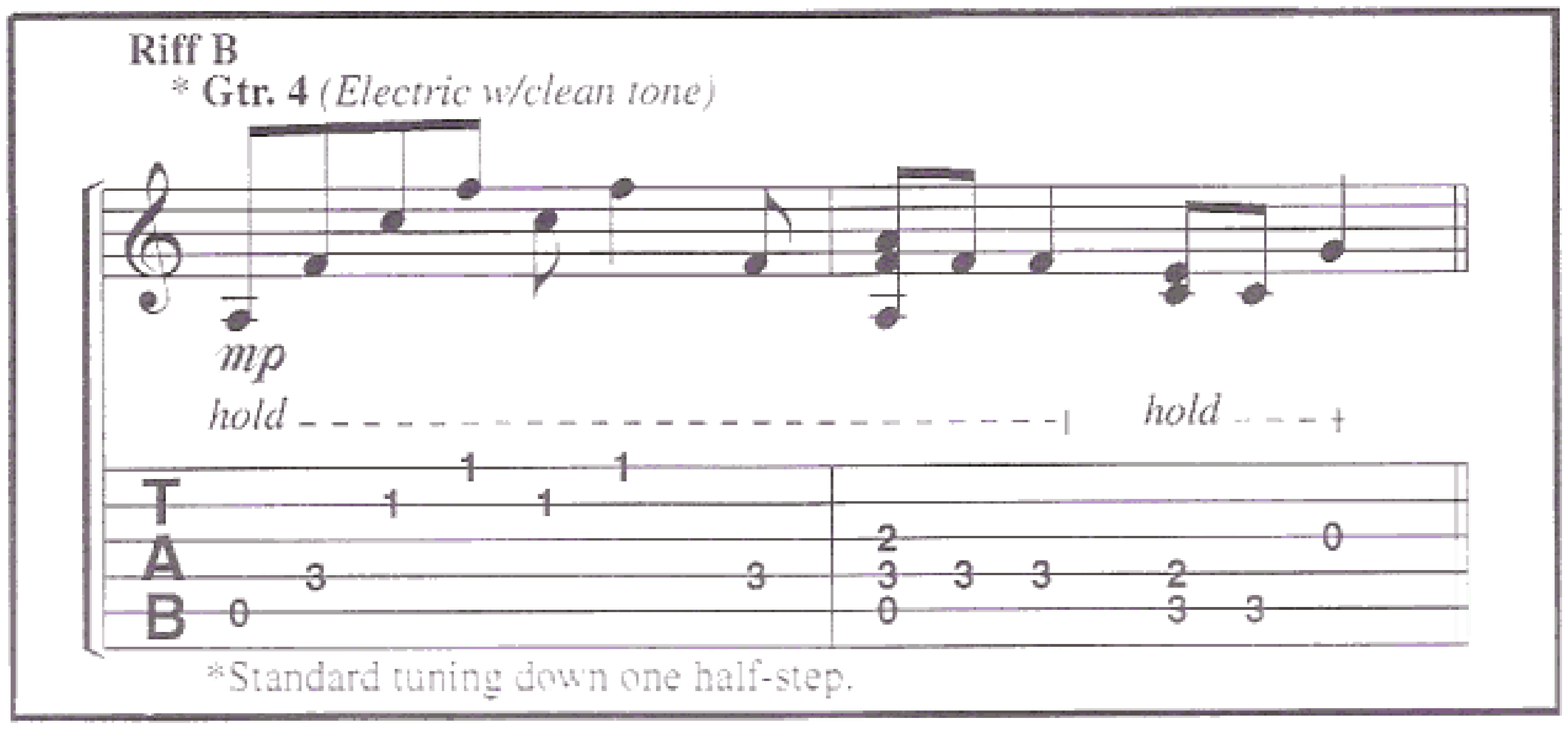
*w/Rhy. Fig. 1 (Gtr. 1) 3 1/2 times
w/Riff A (Gtr. 2) 4 times

*Skip the following 8 measures on D.S.

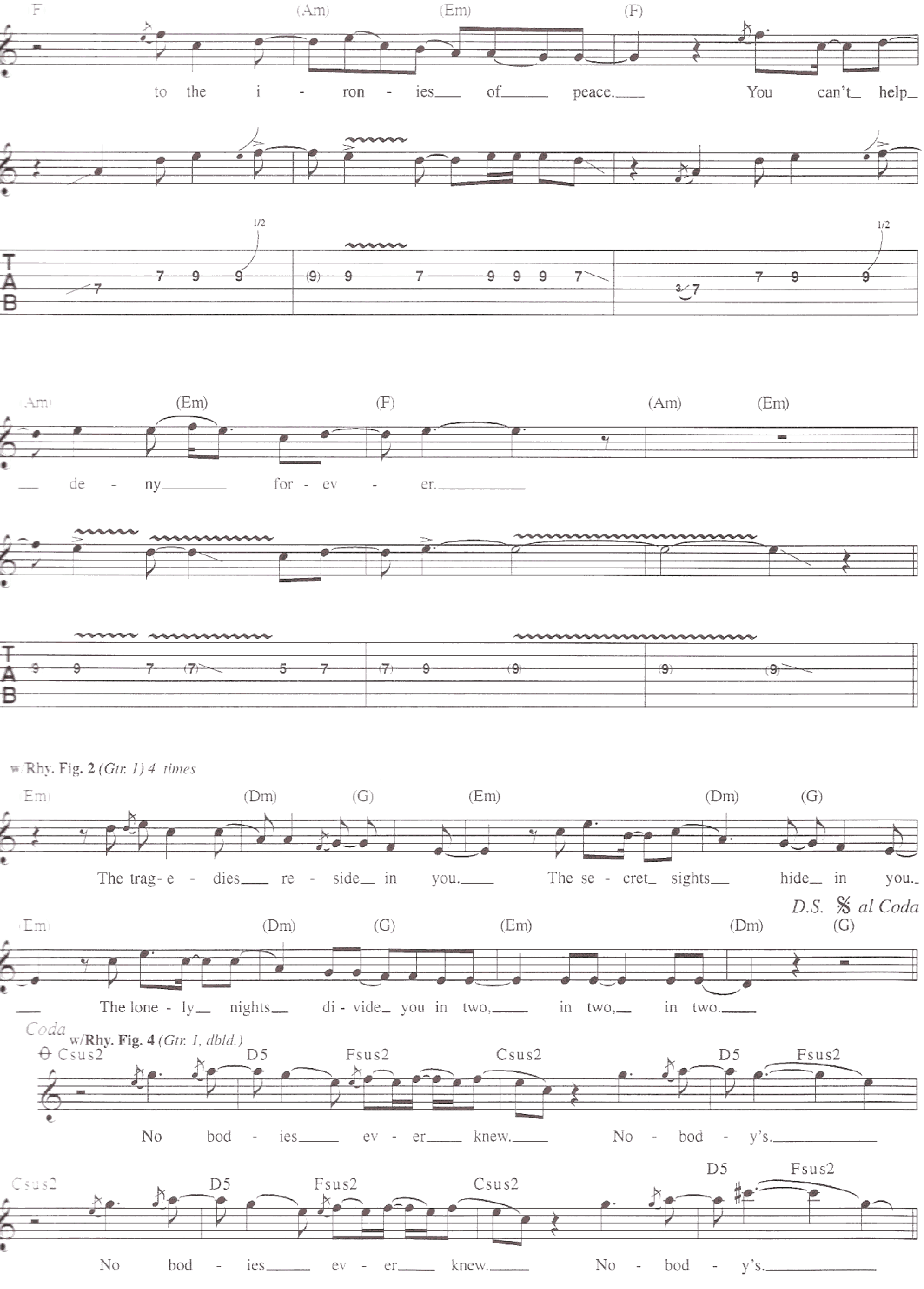

𝄋 Verses 2 & 4:
G5
G♭5
F5
A5
(D5)
2. The empty - ty bod - ies stand at rest.
4. See additional lyrics
Rhy. Fig. 3 (dbld.)
Gtr. 1
end Rhy. Fig. 3
T
A
B
w/Rhy. Fig. 3 (Gtr. 1) 3 times
G5
G♭5
F5
A5
(D5)
G5
G♭5
Cas - u - al - ties of their own flesh. Af - flict - ed by
F5
A5
(D5)
G5
G♭5
F5
A5
(D5)
their dis - pos - ses - sion.
C(9)
D5
F(9)
But no bod - ies ev - er knew.
Rhy. Fig. 4
Gtr. 1
end Rhy. Fig. 4
T
A
B
w/Rhy. Fig. 4 (Gtr. 1) 3 times
C(9)
D5
F(9)
C(9)
No - bod - y's. And no bod -
To Coda ⊕
D5
F(9)
C(9)
D5
F(9)
- ies felt like you. No - bod - y's.

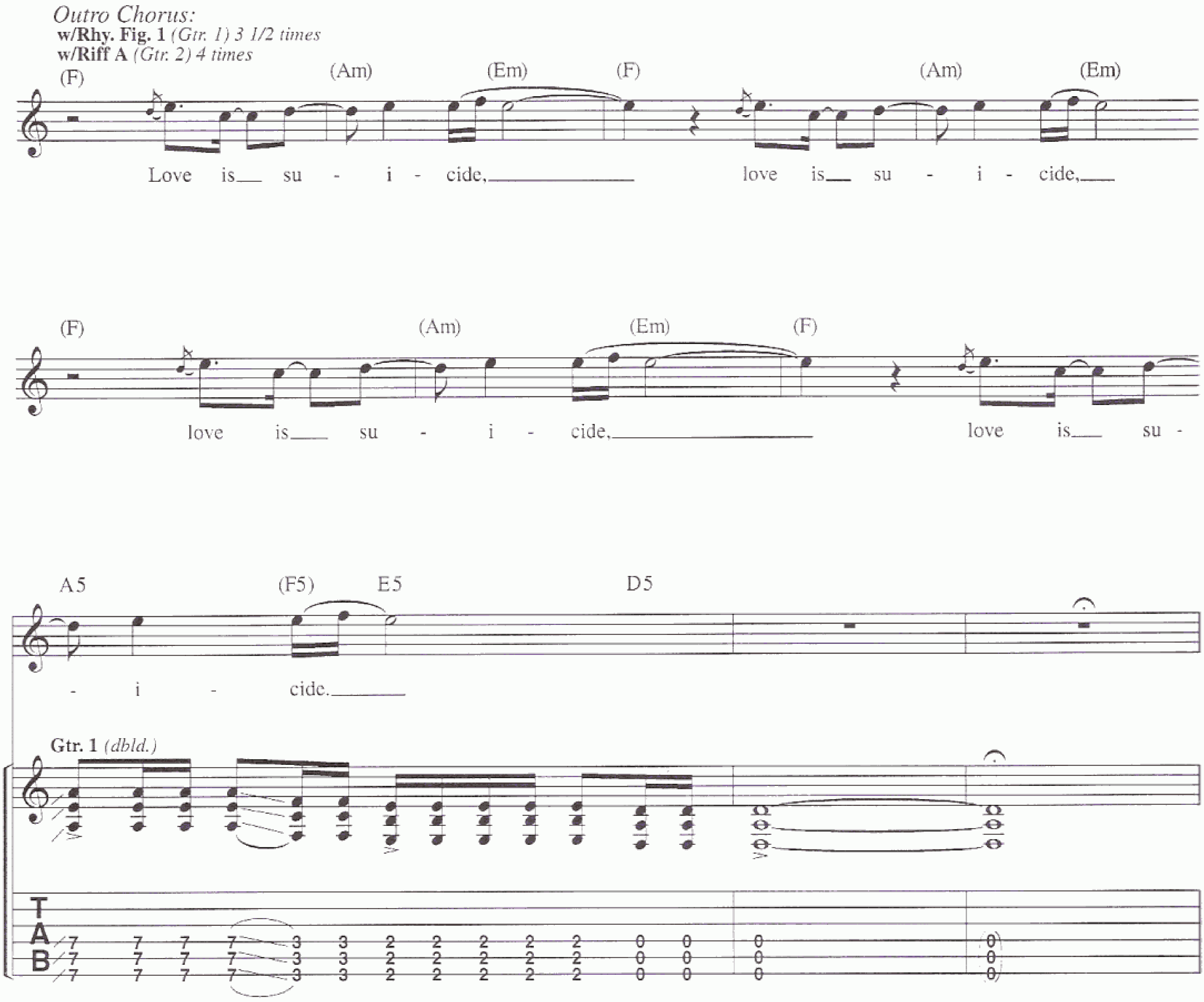

Half time feel
Chorus:
w/Riff B (Gtr. 4) 4 times
F
(Am)
C
1.
F
Love is__ su - i - cide,______
love is__ su -
Gtr. 3 (Electric w/clean-tone, whammy pedal and octave effect, left channel)
mp
dim.
hold
hold
(Am)
C
2.
F
(Am)
C
- i - cide,____
love is.______
cresc. poco a poco
Gtr. 3
Gtr. 1 (w/dist.)
divisi.
f
Verse 3:
w/Rhy. Fig. 1 (Gtr. 1) 4 times
(F)
(Am)
(Em)
3. Now we__ drive____ the night___
Gtr. 2 (w/dist. and octave effect)
1/2

**Implied harmony.


Riff B
* Gtr. 4 (Electric w/clean tone)
mp
hold
hold

*Standard tuning down one half-step.


F
(Am)
(Em)
(F)
to the i - ron - ies of peace.
You can't help
1/2
7 7 9 9
(9) 9 7 9 9 9 7
3 7 7 9 9
1/2
(Am)
(Em)
(F)
(Am)
(Em)
de - ny for - ev - er.
9 9 7 (7) 5 7
(7) 9 (9)
(9) (9)
w/Rhy. Fig. 2 (Gtr. 1) 4 times
Em
(Dm)
(G)
(Em)
(Dm)
(G)
The trag - e - dies re - side in you. The se - cret sights hide in you.
D.S. 𝄋 al Coda
Em
(Dm)
(G)
(Em)
(Dm)
(G)
The lone - ly nights di - vide you in two, in two, in two.
Coda
w/Rhy. Fig. 4 (Gtr. 1, dbld.)
Csus2
D5
Fsus2
Csus2
D5
Fsus2
No bod - ies ev - er knew. No - bod - y's.
Csus2
D5
Fsus2
Csus2
D5
Fsus2
No bod - ies ev - er knew. No - bod - y's.

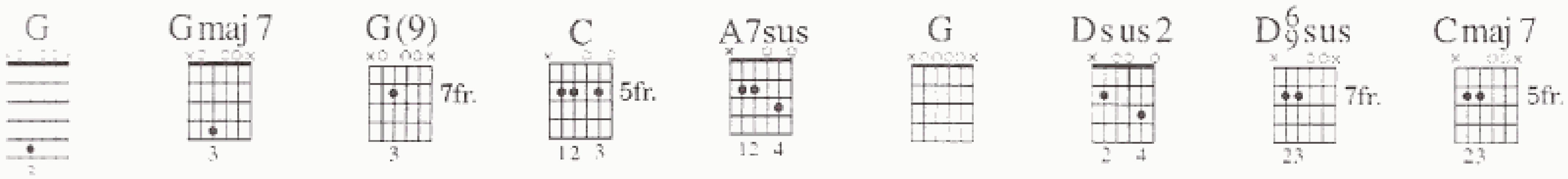

Outro Chorus:
w/Rhy. Fig. 1 (Gtr. 1) 3 1/2 times
w/Riff A (Gtr. 2) 4 times
(F)
(Am)
(Em)
(F)
(Am)
(Em)
Love is su - i - cide, love is su - i - cide,
(F)
(Am)
(Em)
(F)
love is su - i - cide, love is su -
A5
(F5)
E5
D5
- i - cide.
Gtr. 1 (dbld.)
T
A
B
7 7 7 7 3 3 2 2 2 2 2 0 0 0 0
7 7 7 7 3 3 2 2 2 2 2 0 0 0 0
7 7 7 7 3 3 2 2 2 2 2 0 0 0 0

Verse 4:
All my blisters now revealed,
In the darkness of my dreams.
In the spaces in between us,
But no bodies ever...

THIRTY - THREE

All gtrs. tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = G♭ ② = B♭
④ = D♭ ① = E♭

Words and Music by
BILLY CORGAN

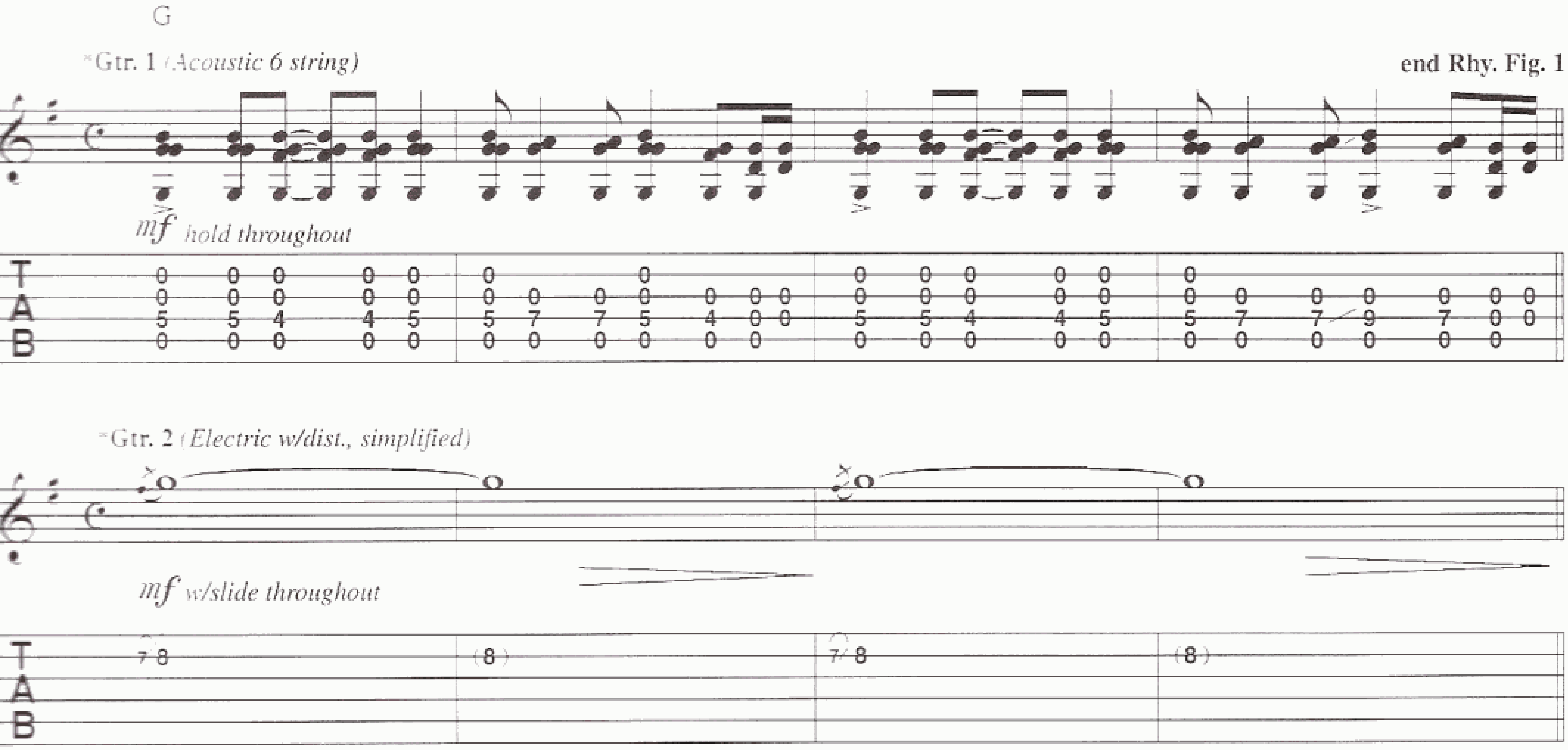

G
Gmaj7
G(9)
7fr.
C
5fr.
A7sus
G
Dsus2
D6/9sus
7fr.
Cmaj7
5fr.

*The opening guitar figure is basically an open G chord with a shifting note on the ④ string. This shifting note forms the G, Gmaj7 and G(9) chord voicings shown in the first three frame diagrams.

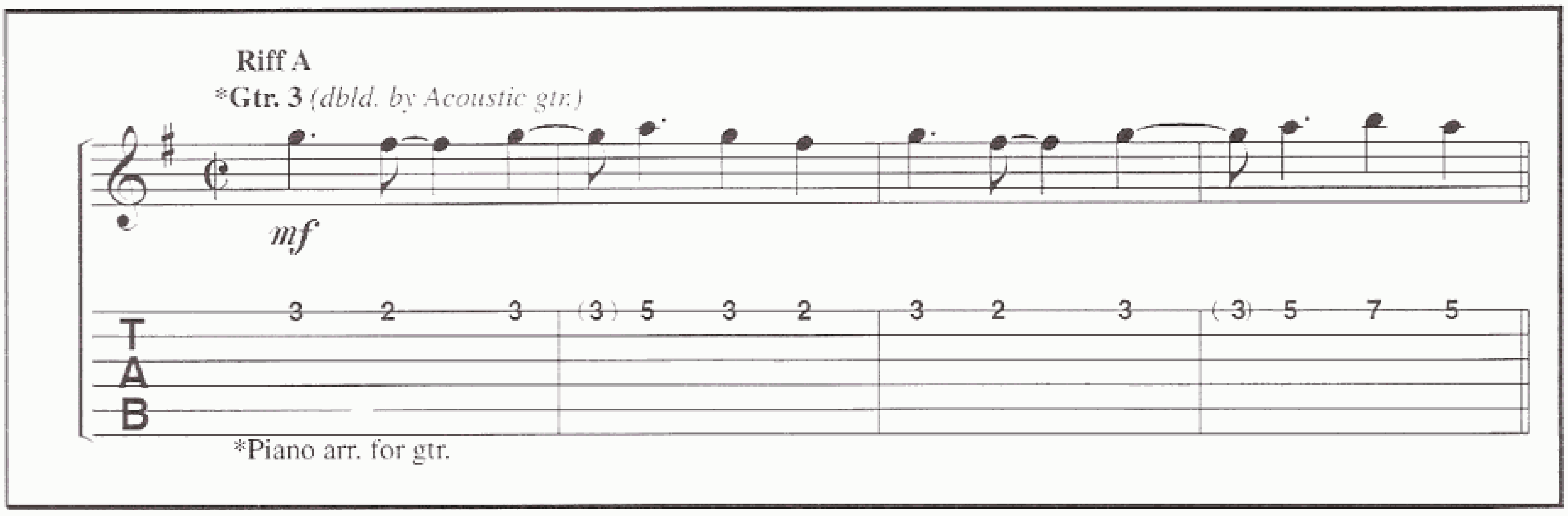
Slow in 2 ♩ = 64

Intro:

Rhy. Fig. 1
w/Riff A *(Gtr. 3)*


G
*Gtr. 1 (Acoustic 6 string)
end Rhy. Fig. 1
mf hold throughout
*Gtr. 2 (Electric w/dist., simplified)
mf w/slide throughout

*Multiple gtrs. arranged for one


Riff A
*Gtr. 3 (dbld. by Acoustic gtr.)
mf

*Piano arr. for gtr.

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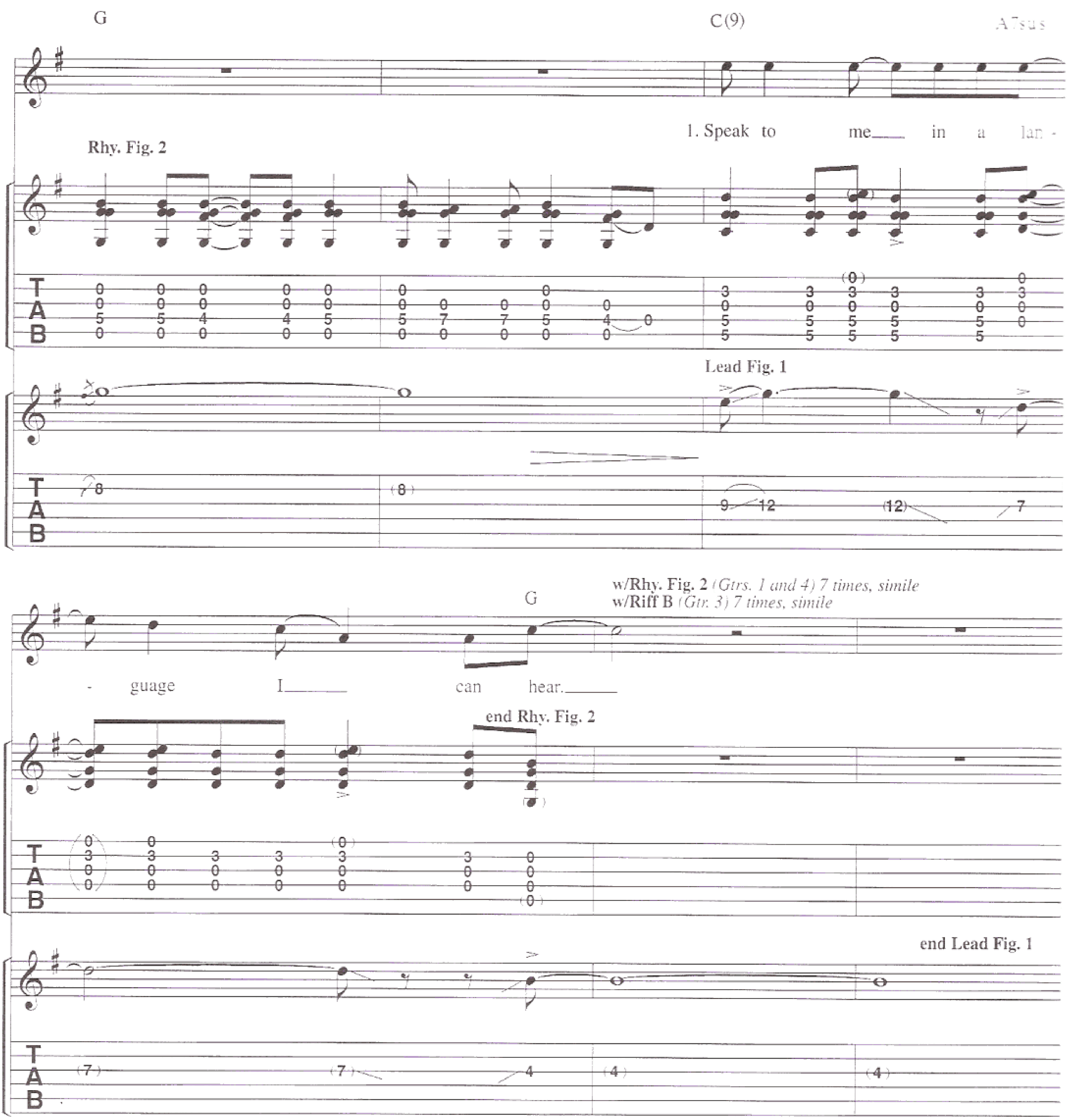
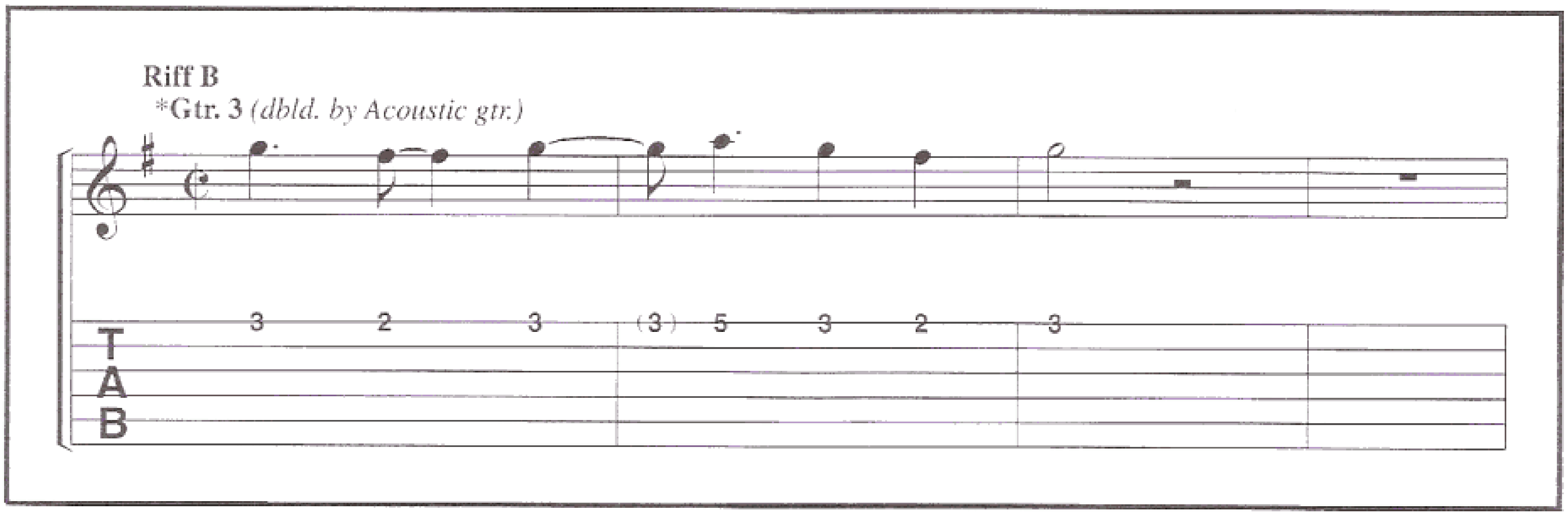
Verse:

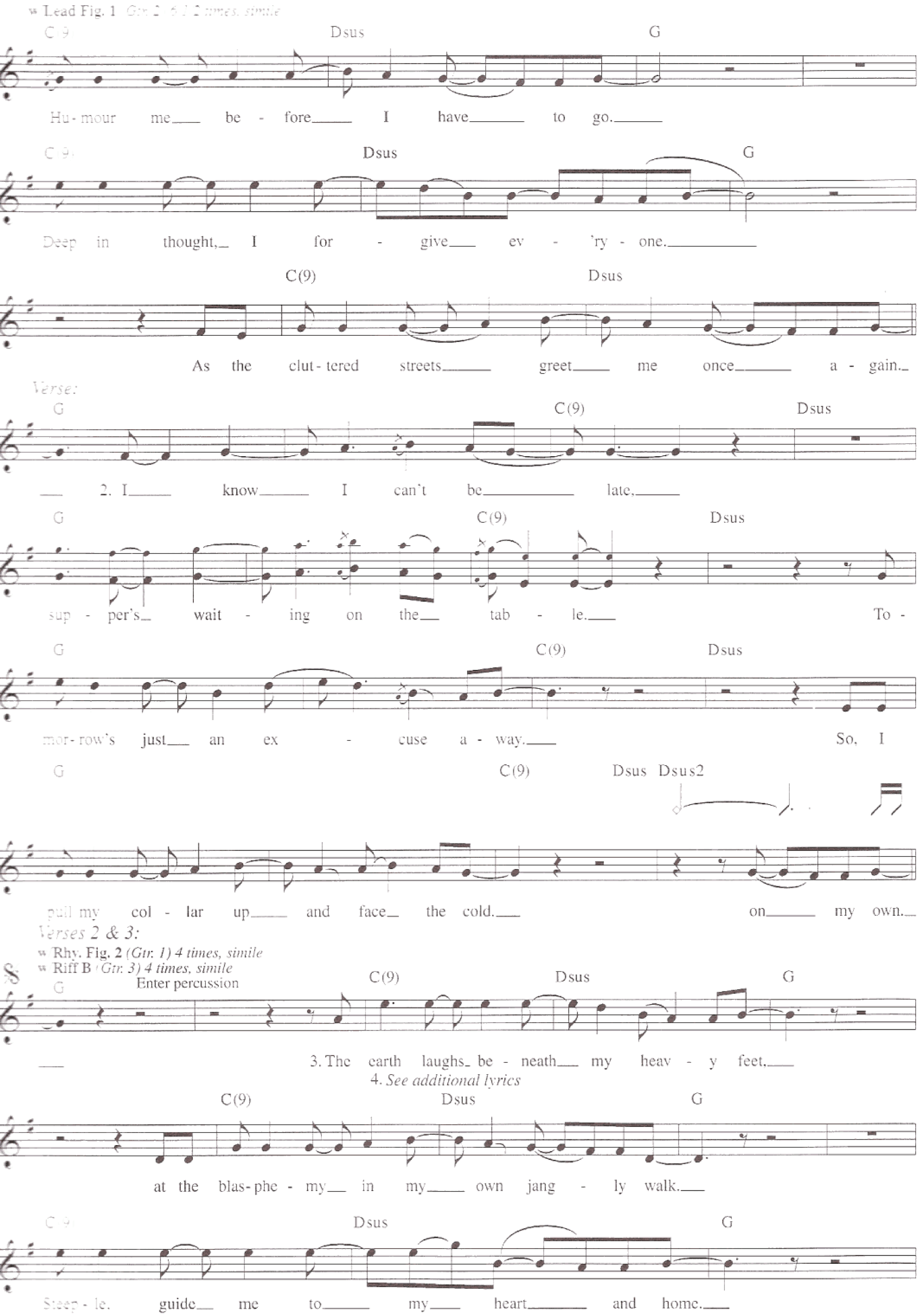
w/Riff B *(Gtr. 3)*

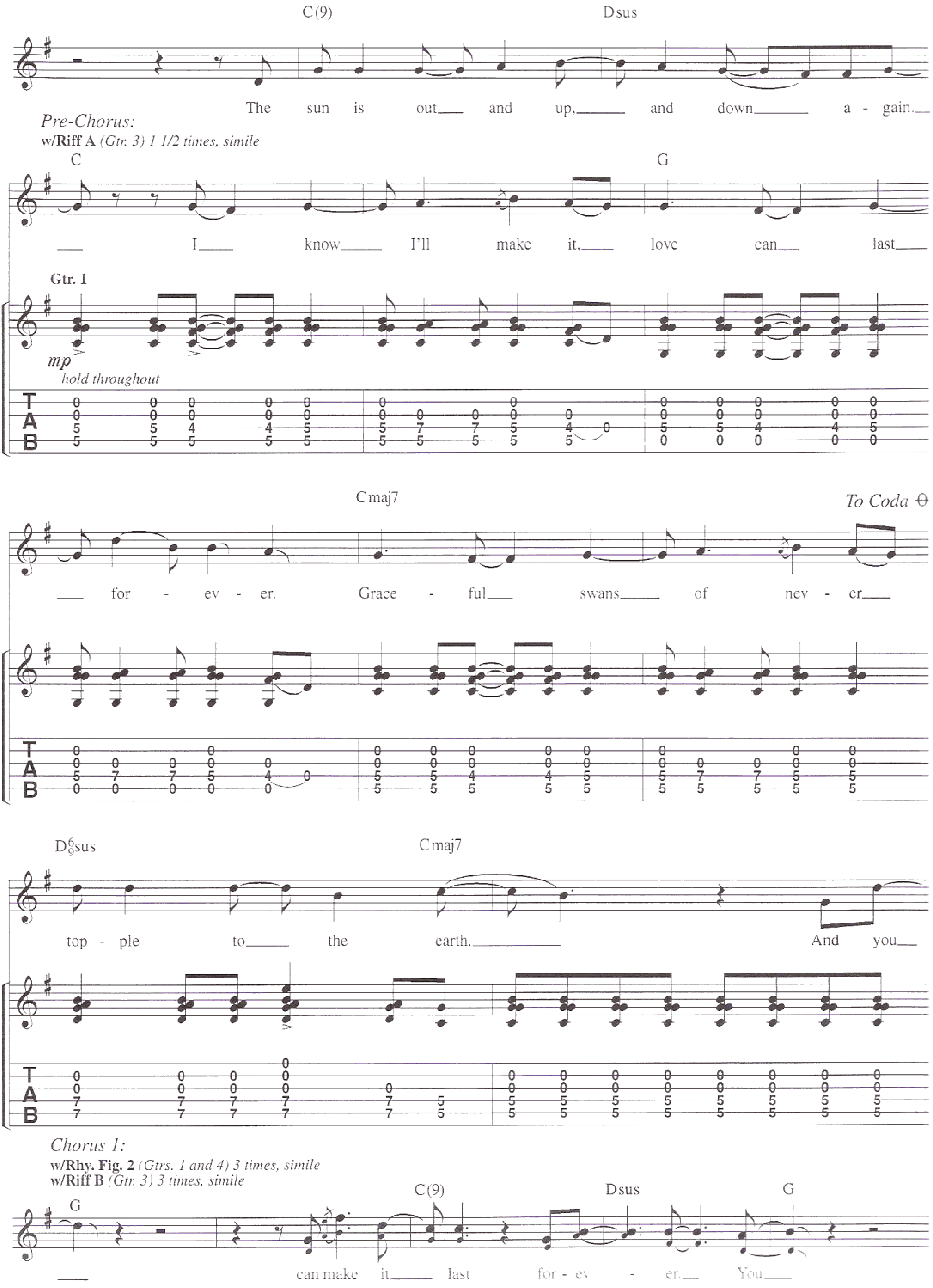

G
C(9)
A7sus
1. Speak to me in a lan - guage I can hear.
Rhy. Fig. 2
Lead Fig. 1
w/Rhy. Fig. 2 (Gtrs. 1 and 4) 7 times, simile
w/Riff B (Gtr. 3) 7 times, simile
G
end Rhy. Fig. 2
end Lead Fig. 1
T
A
B

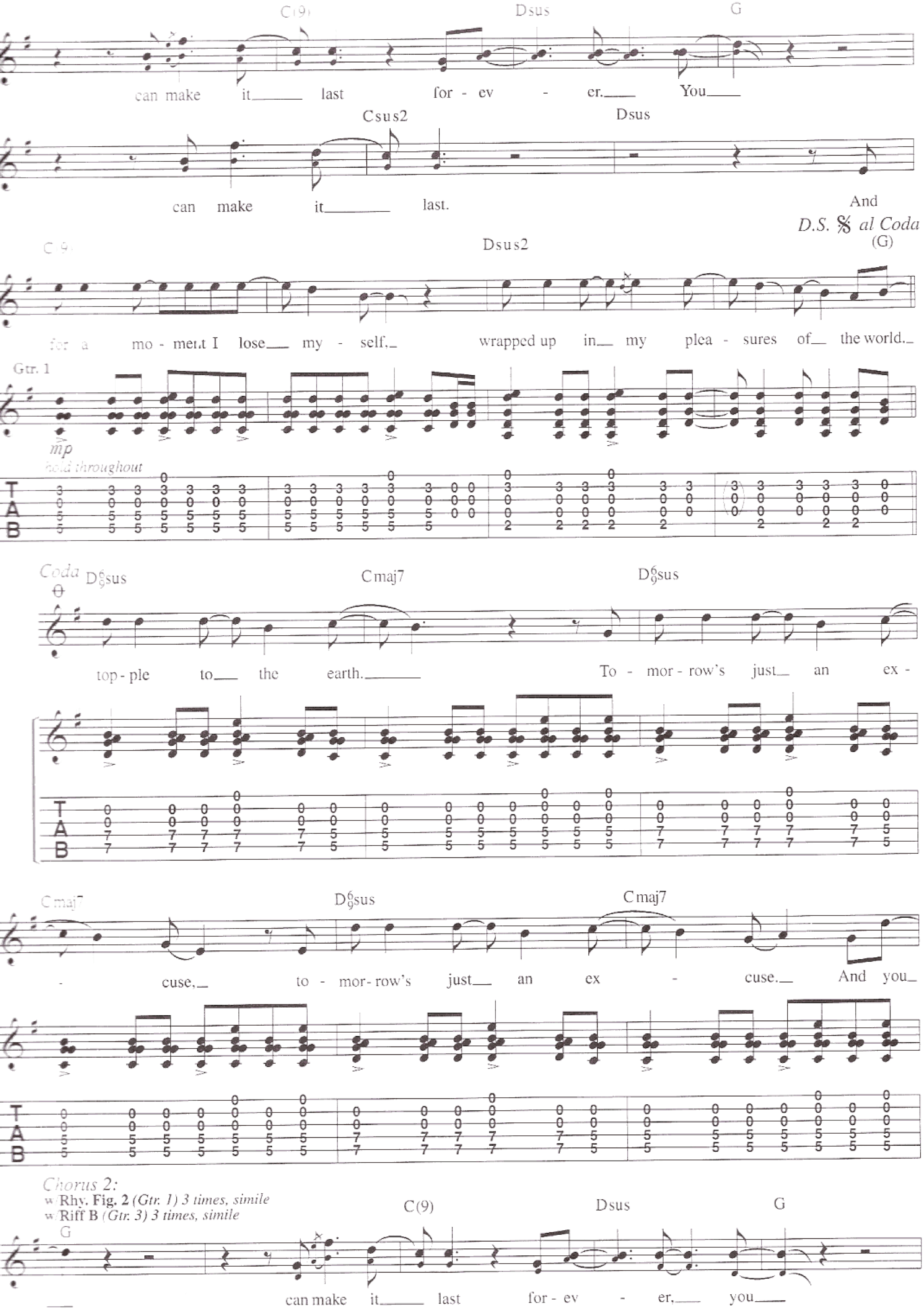
Riff B

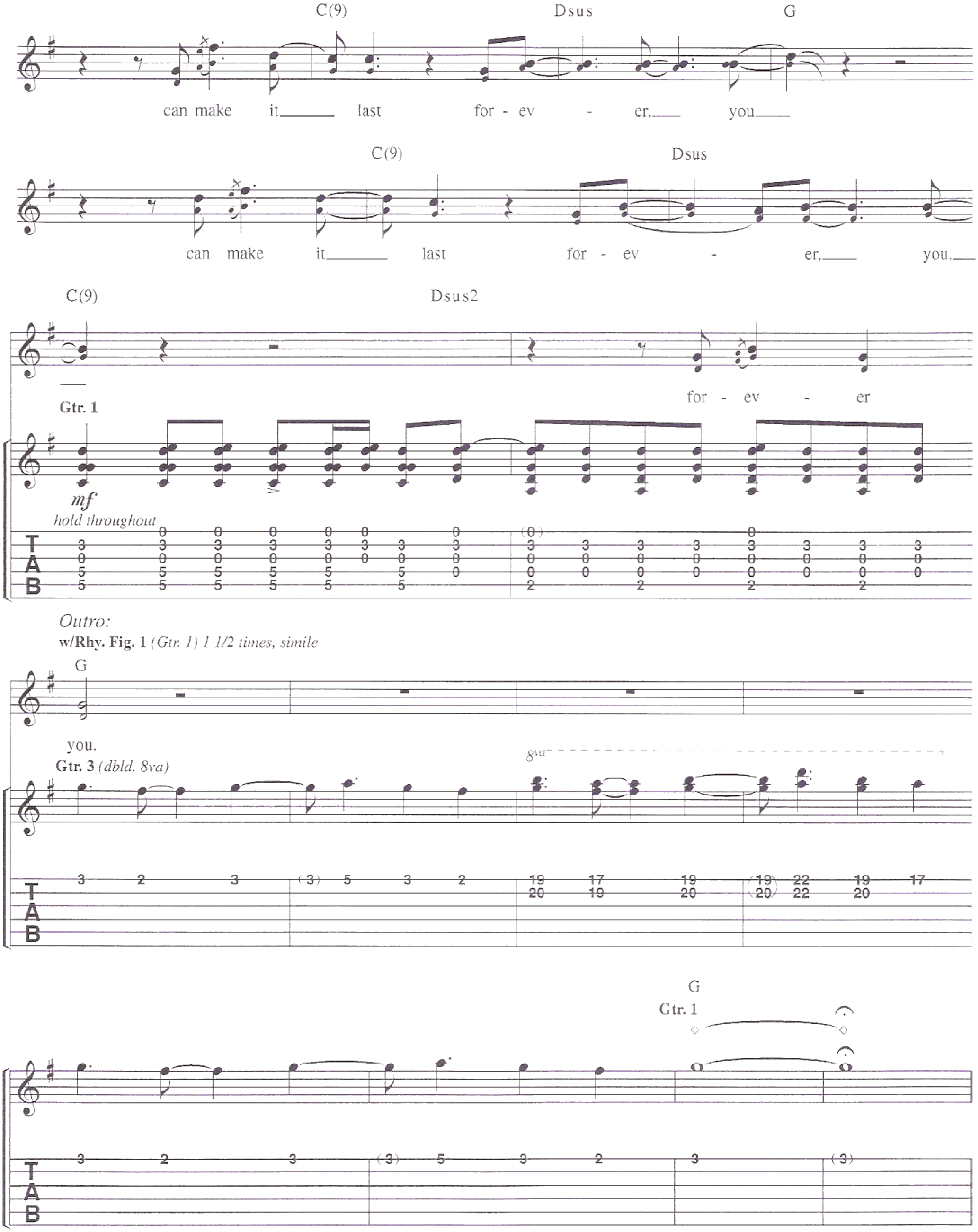
*Gtr. 3 *(dbld. by Acoustic gtr.)*




w Lead Fig. 1 Gtr. 2 6 1 2 times, simile
C(9) Dsus G
Hu - mour me be - fore I have to go.
C(9) Dsus G
Deep in thought, I for - give ev - 'ry - one.
C(9) Dsus
As the clut - tered streets greet me once a - gain.
Verse:
G C(9) Dsus
2. I know I can't be late,
G C(9) Dsus
sup - per's wait - ing on the tab - le. To -
G C(9) Dsus
mor - row's just an ex - cuse a - way. So, I
G C(9) Dsus Dsus2
pull my col - lar up and face the cold on my own.
Verses 2 & 3:
w Rhy. Fig. 2 (Gtr. 1) 4 times, simile
w Riff B (Gtr. 3) 4 times, simile
G Enter percussion C(9) Dsus G
3. The earth laughs be - neath my heav - y feet,
4. See additional lyrics
C(9) Dsus G
at the blas - phe - my in my own jang - ly walk.
C(9) Dsus G
Steep - le, guide me to my heart and home.


C(9)
Dsus
The sun is out and up, and down a - gain.
Pre-Chorus:
w/Riff A (Gtr. 3) 1 1/2 times, simile
C
G
I know I'll make it, love can last
Gtr. 1
mp
hold throughout
T
A
B
Cmaj7
To Coda
for - ev - er. Grace - ful swans of nev - er
D$^6_9$sus
Cmaj7
top - ple to the earth. And you
Chorus 1:
w/Rhy. Fig. 2 (Gtrs. 1 and 4) 3 times, simile
w/Riff B (Gtr. 3) 3 times, simile
G
C(9)
Dsus
G
can make it last for - ev - er. You


C(9)
Dsus
G
can make it last for - ev - er. You
Csus2
Dsus
can make it last. And
D.S. 𝄋 al Coda
C(9)
Dsus2
(G)
for a mo - ment I lose my - self. wrapped up in my plea - sures of the world.
Gtr. 1
mp
hold throughout
TAB
Coda
D6/9sus
Cmaj7
D6/9sus
top - ple to the earth. To - mor - row's just an ex -
Cmaj7
D6/9sus
Cmaj7
- cuse, to - mor - row's just an ex - cuse. And you
Chorus 2:
w/ Rhy. Fig. 2 (Gtr. 1) 3 times, simile
w/ Riff B (Gtr. 3) 3 times, simile
G
C(9)
Dsus
G
can make it last for - ev - er, you


C(9)
Dsus
G
can make it last for - ev - er, you
C(9)
Dsus
can make it last for - ev - er, you.
C(9)
Dsus2
for - ev - er
Gtr. 1
mf
hold throughout
Outro:
w/Rhy. Fig. 1 (Gtr. 1) 1 1/2 times, simile
G
you.
Gtr. 3 (dbld. 8va)
8va
G
Gtr. 1
T
A
B

Verse 4:
I've journeyed here and there, and back again.
But in the same old haunts, I still find my friends.
Mysteries not ready to reveal.
Sympathies I'm ready to return.
I'll make the effort, love can last forever . . .

IN THE ARMS OF SLEEP

Gtrs. 1, 3 & 4 tune:
⑥ = E♭ ③ = G♯
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

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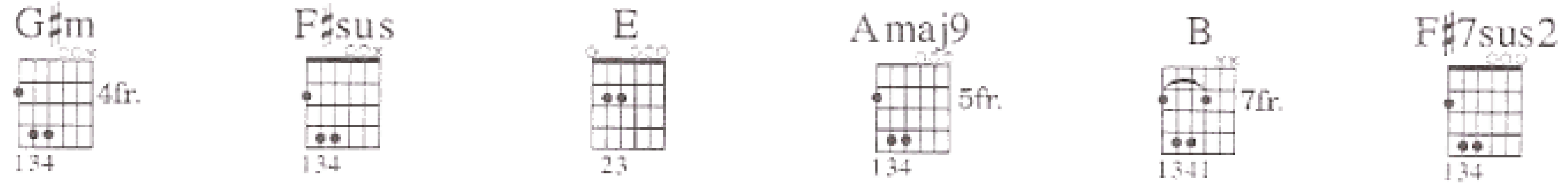
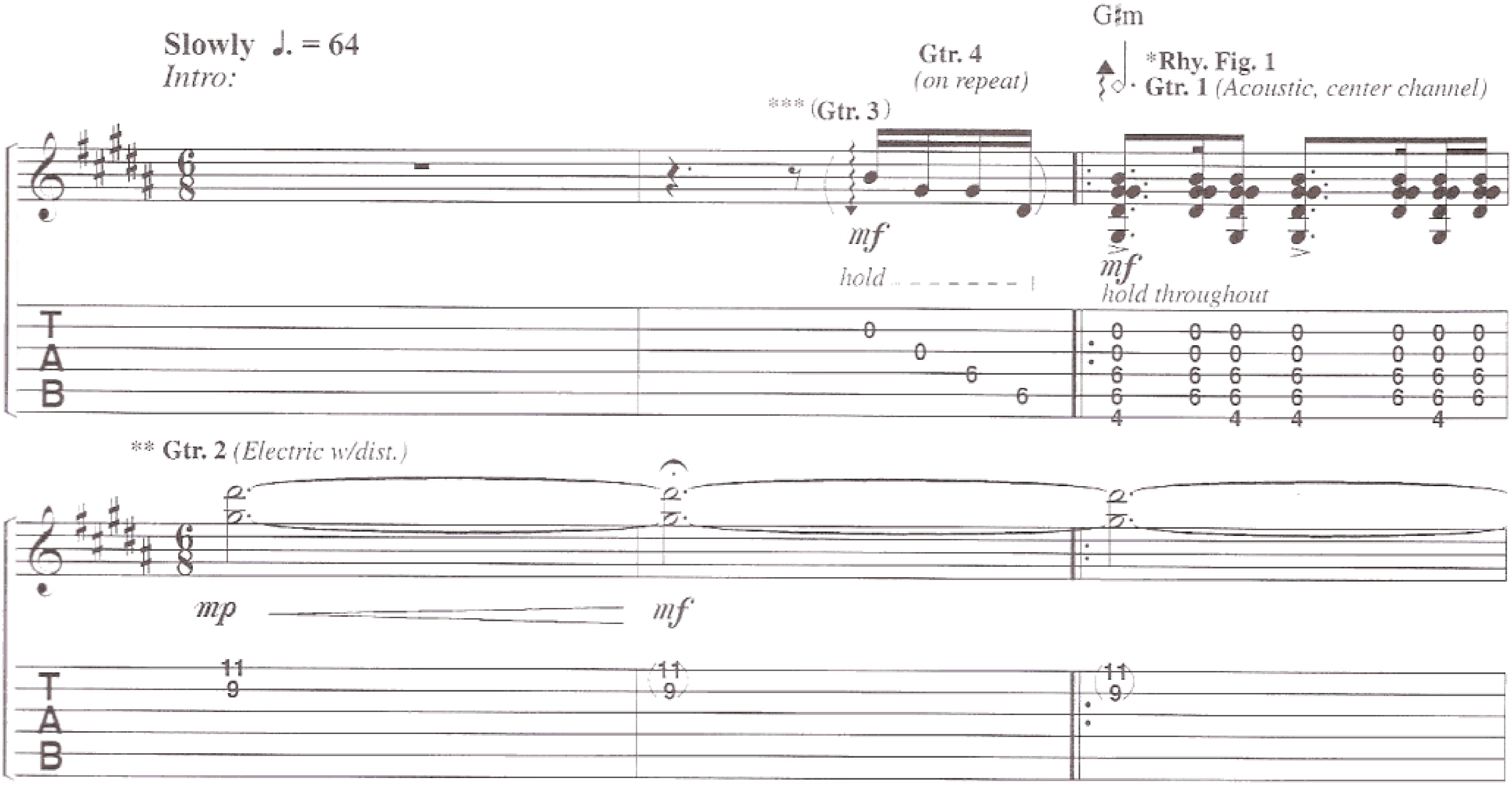
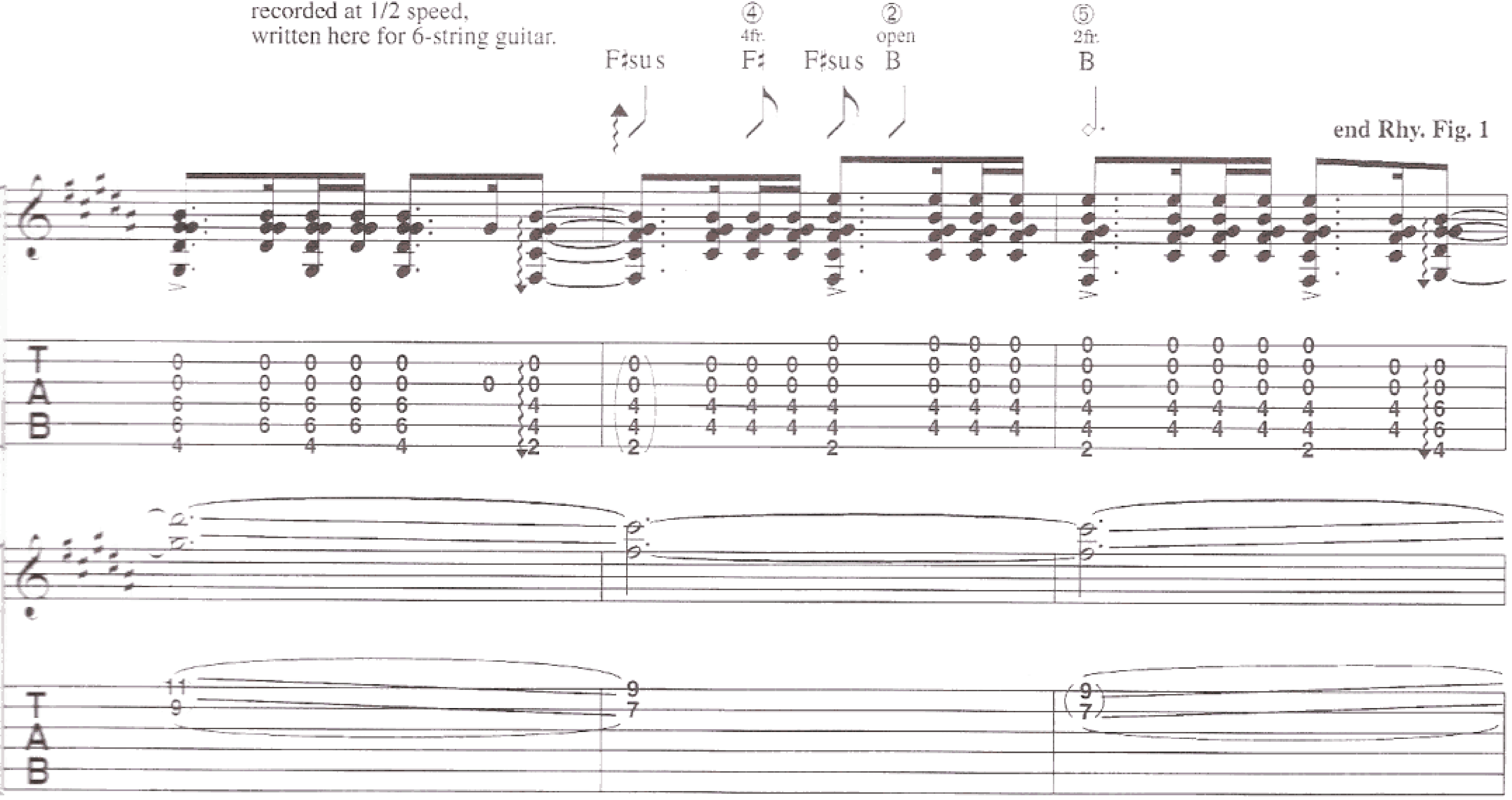
Gtr. 2 standard tuning down 1/2 step.


G♯m
4fr.
134
F♯sus
134
E
23
Amaj9
5fr.
134
B
7fr.
1341
F♯7sus2
134

*Guitars 1, 3 and 4 use an interesting tuning on this song. Essentially, compared to standard tuning the ③ string is tuned up a half-step to G♯ (again the whole guitar is then tuned down a half-step to E♭). Billy then uses simple chord shapes in combination with the open strings to produce some really interesting chord sounds.


Slowly ♩. = 64
Intro:
Gtr. 4
(on repeat)
*** (Gtr. 3)
G♯m
*Rhy. Fig. 1
Gtr. 1 (Acoustic, center channel)
mf
hold
mf
hold throughout
** Gtr. 2 (Electric w/dist.)
mp
mf

* See tuning guide.
** Multiple gtrs. w/ E-bow.
*** Gtrs. 3 and 4 are 12-string gtrs. recorded at 1/2 speed, written here for 6-string guitar.


F♯sus
④ 4fr.
F♯
F♯sus
② open
B
⑤ 2fr.
B
end Rhy. Fig. 1

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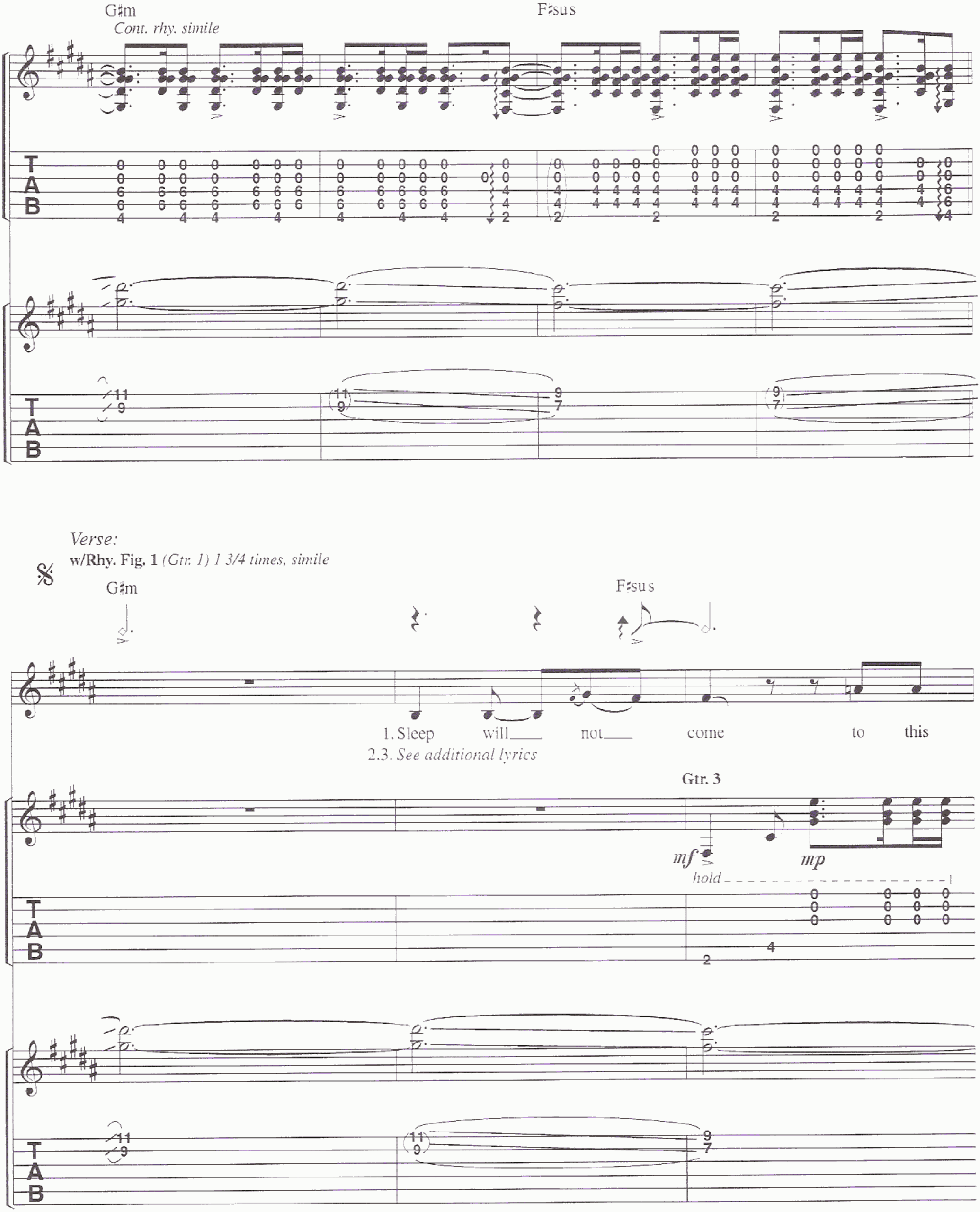
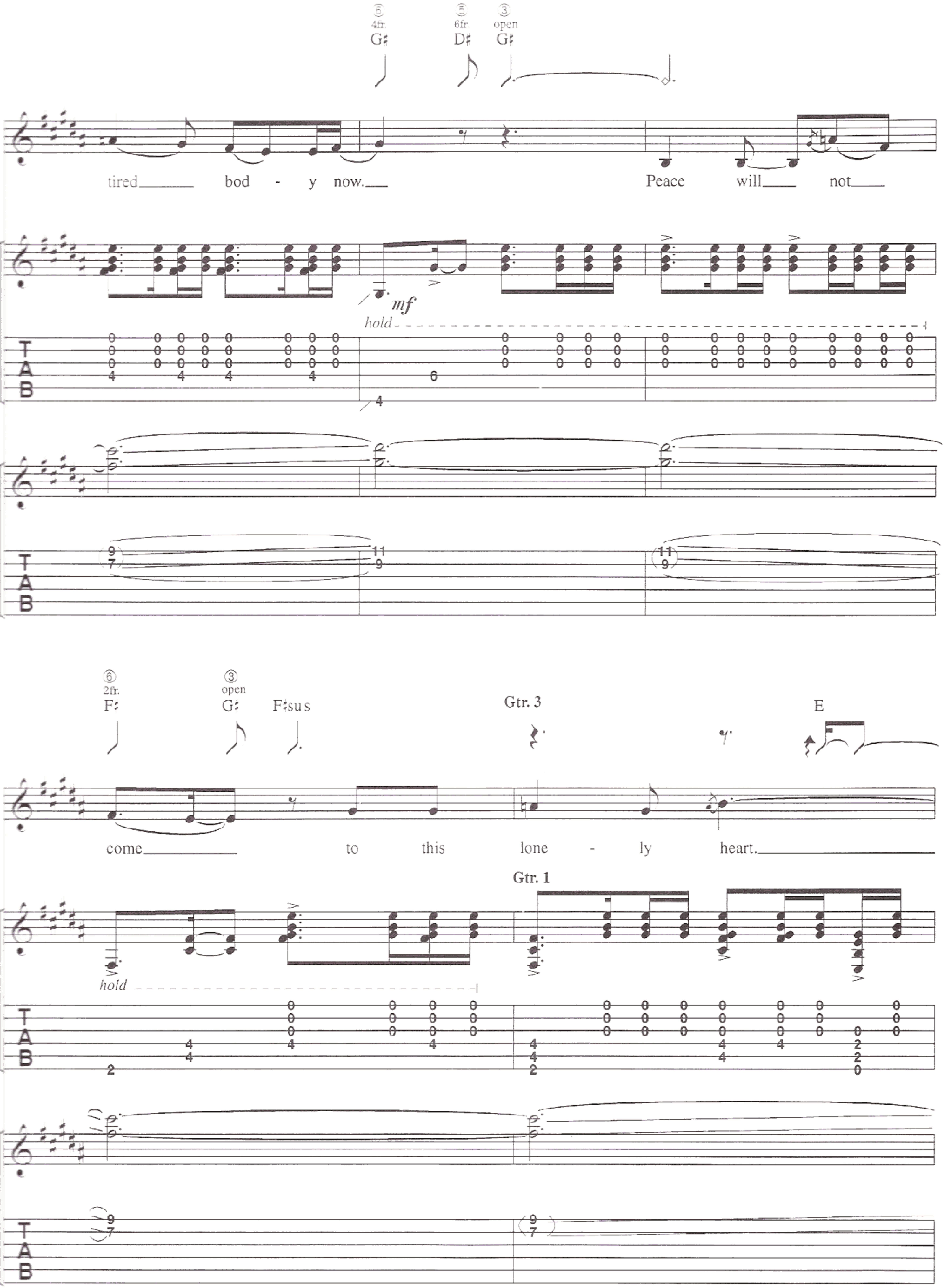
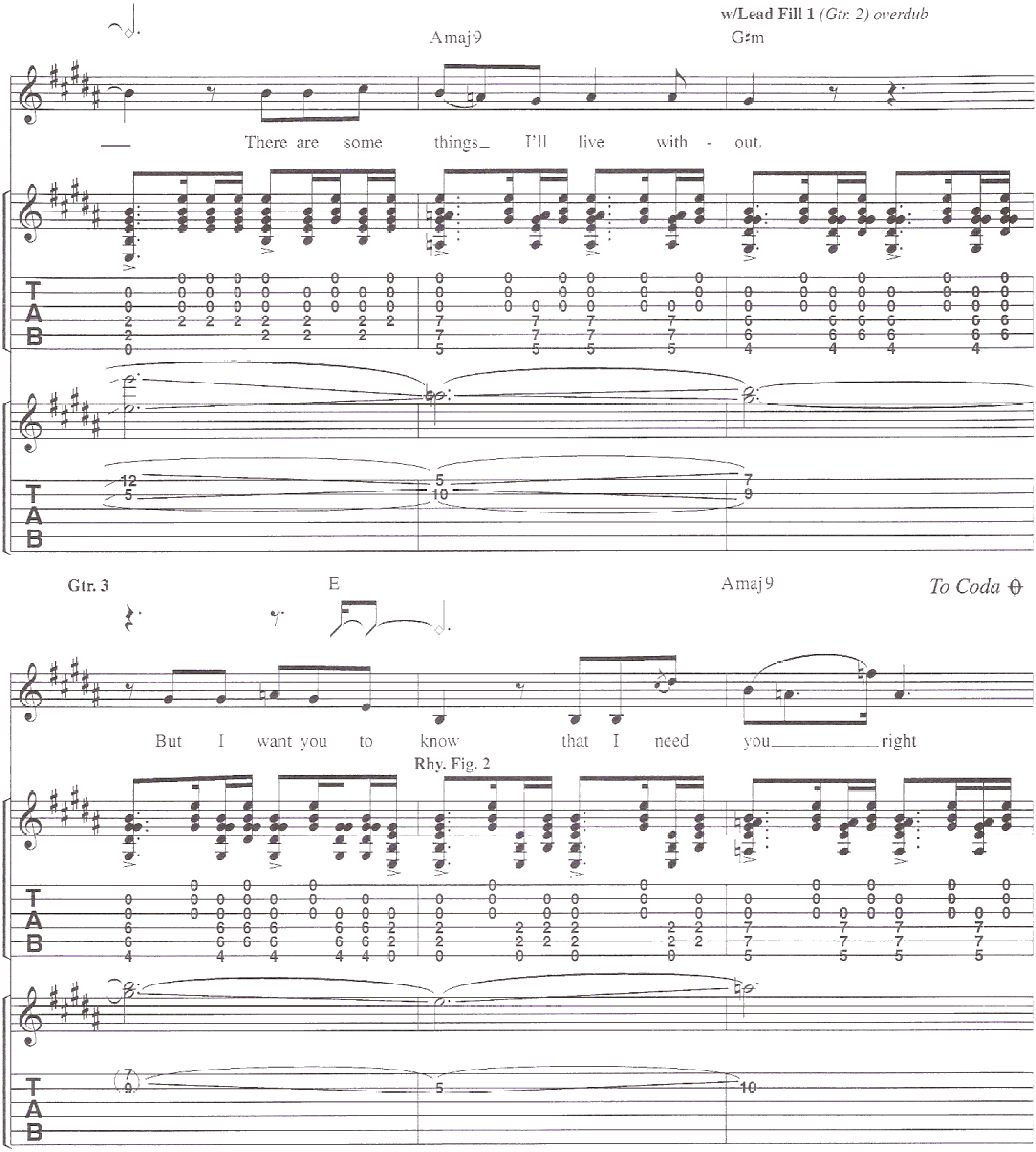
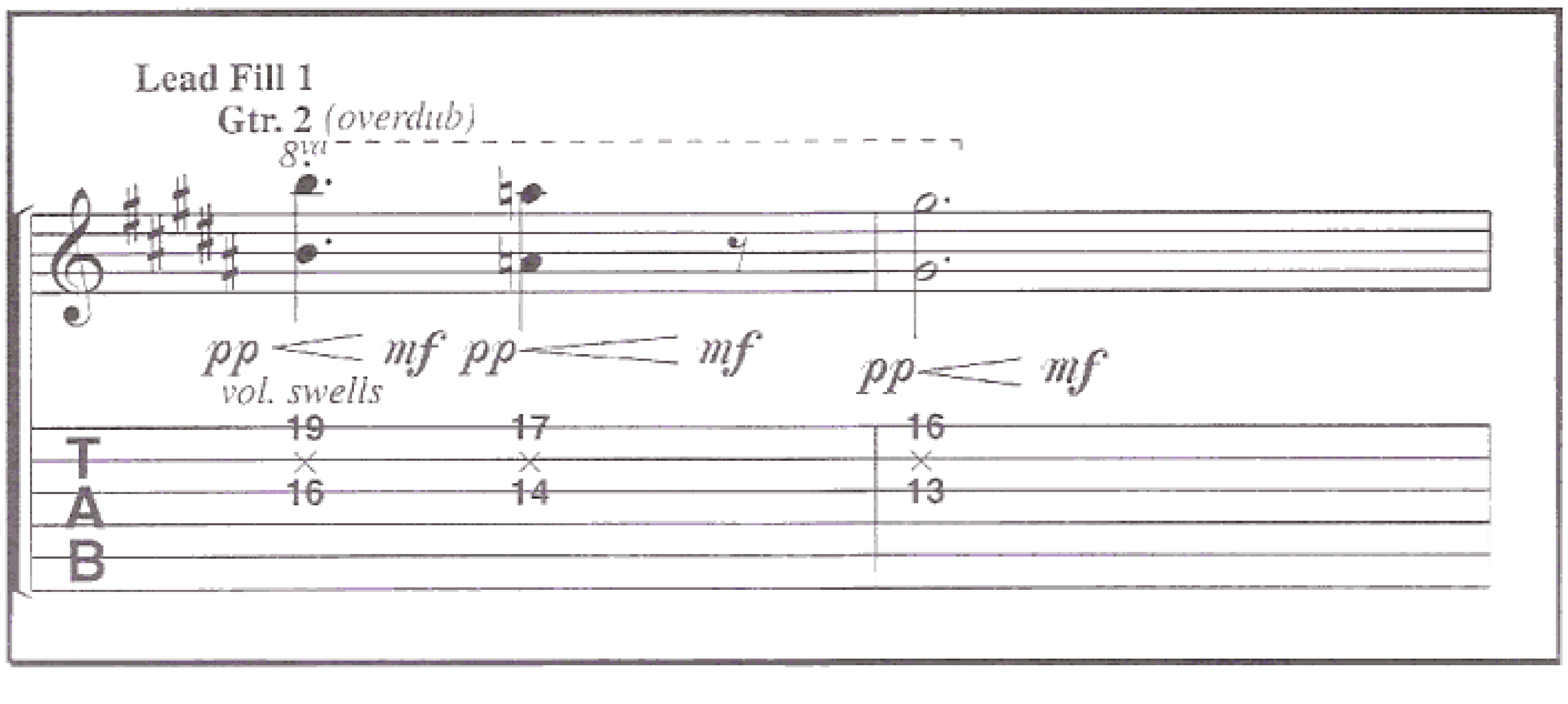
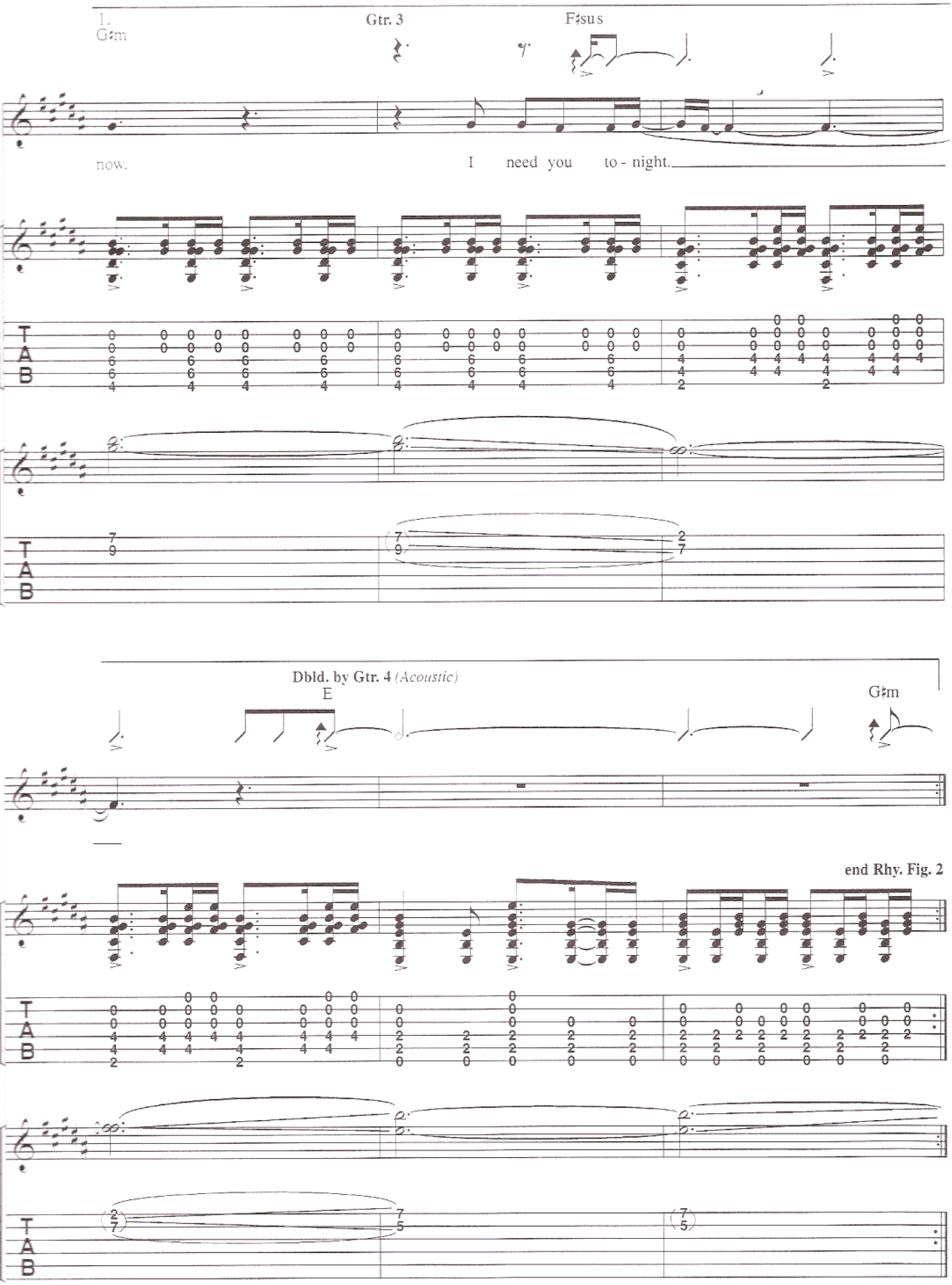
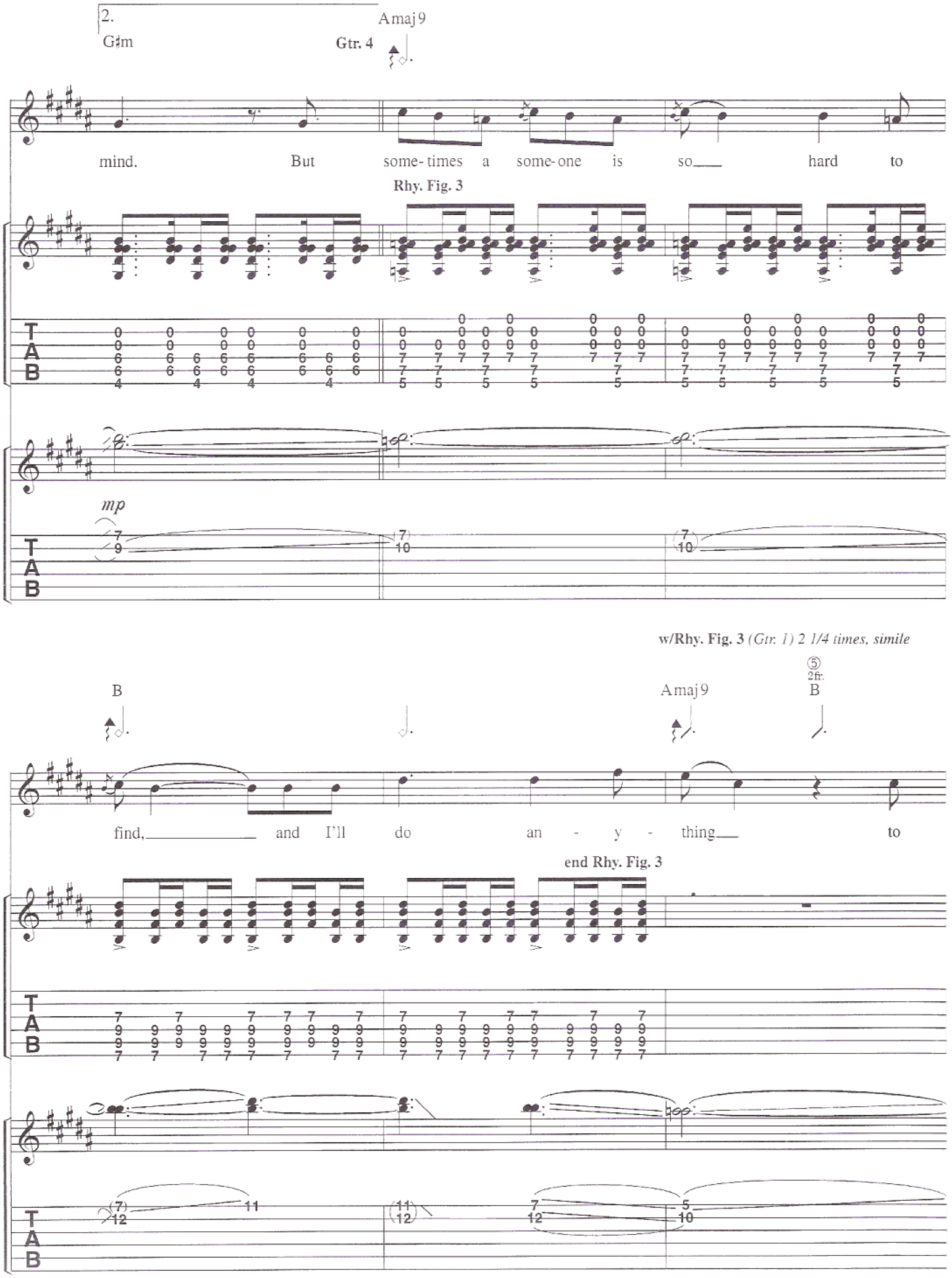

G♯m
Cont. rhy. simile
F♯sus
Verse:
w/Rhy. Fig. 1 (Gtr. 1) 1 3/4 times, simile
G♯m
F♯sus
1. Sleep will not come to this
2.3. See additional lyrics
Gtr. 3
mf
mp
hold

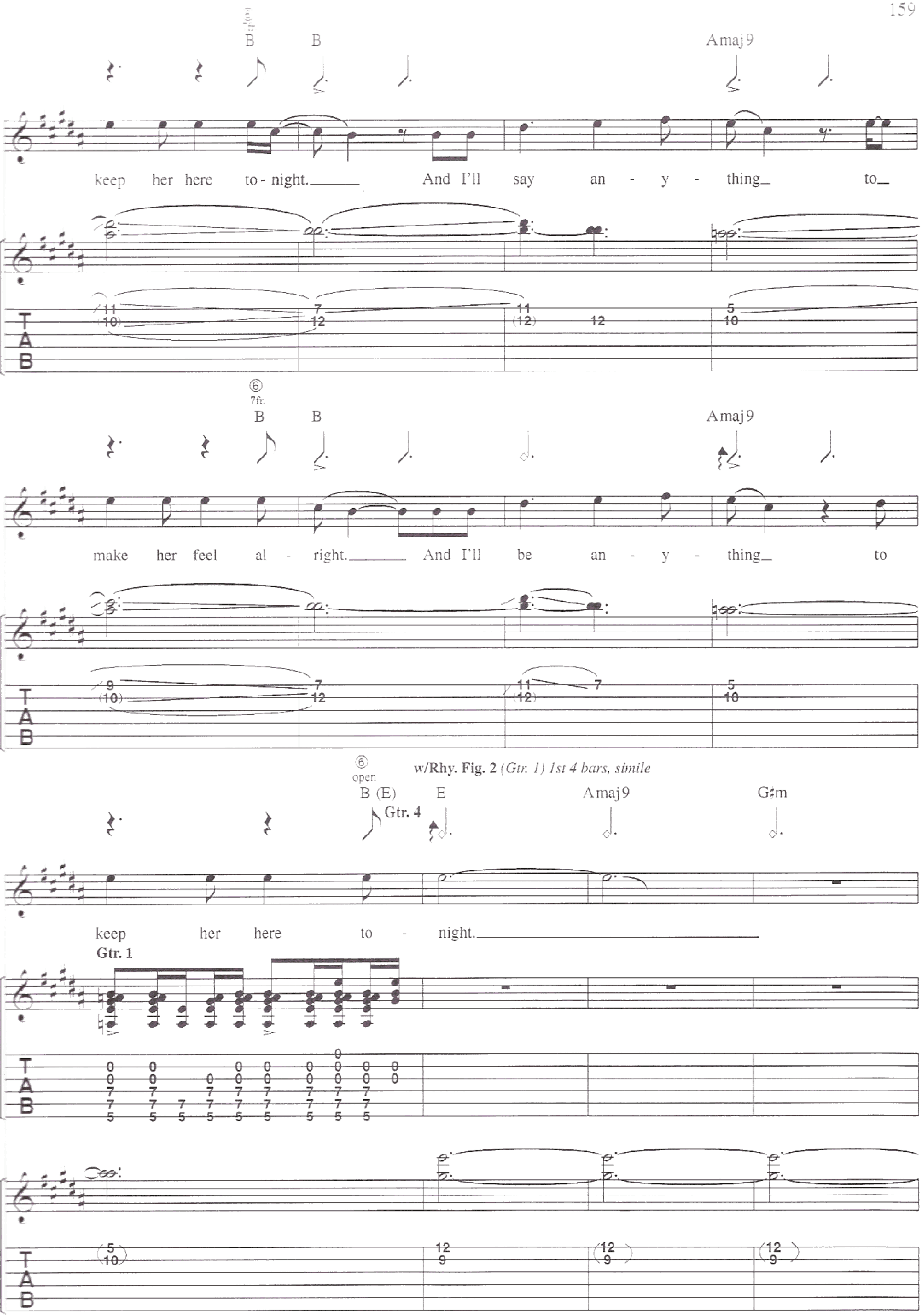

⑥ 4fr. G♯
⑤ 6fr. D♯
③ open G♯
tired bod - y now.
Peace will not
mf
hold
T
A
B
⑥ 2fr. F♯
③ open G♯
F♯sus
Gtr. 3
E
come to this lone - ly heart.
Gtr. 1
hold
T
A
B

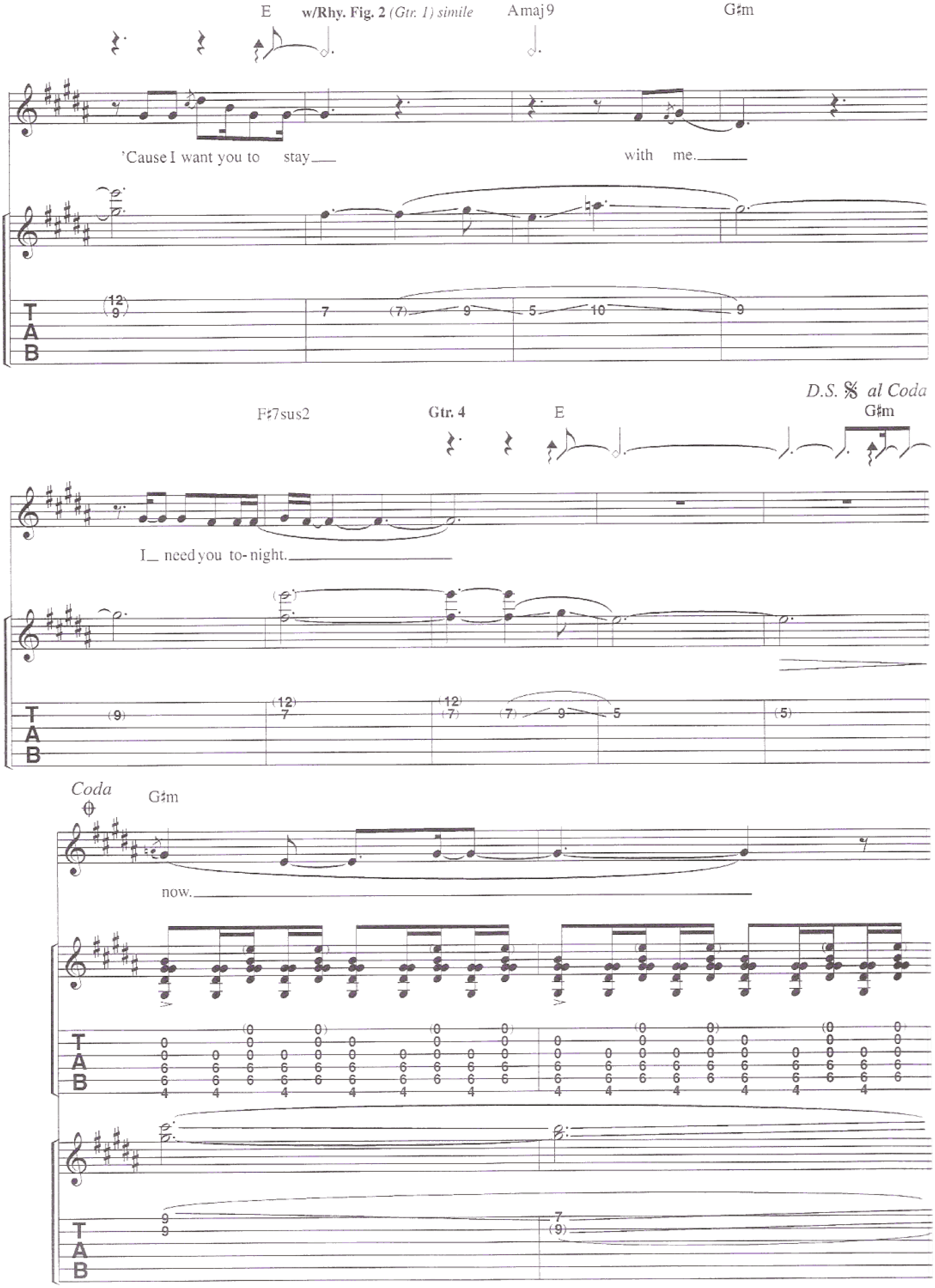

w/Lead Fill 1 (Gtr. 2) overdub
Amaj9
G♯m
There are some things_ I'll live with - out.
Gtr. 3
E
Amaj9
To Coda ⊕
But I want you to know that I need you right
Rhy. Fig. 2
TAB

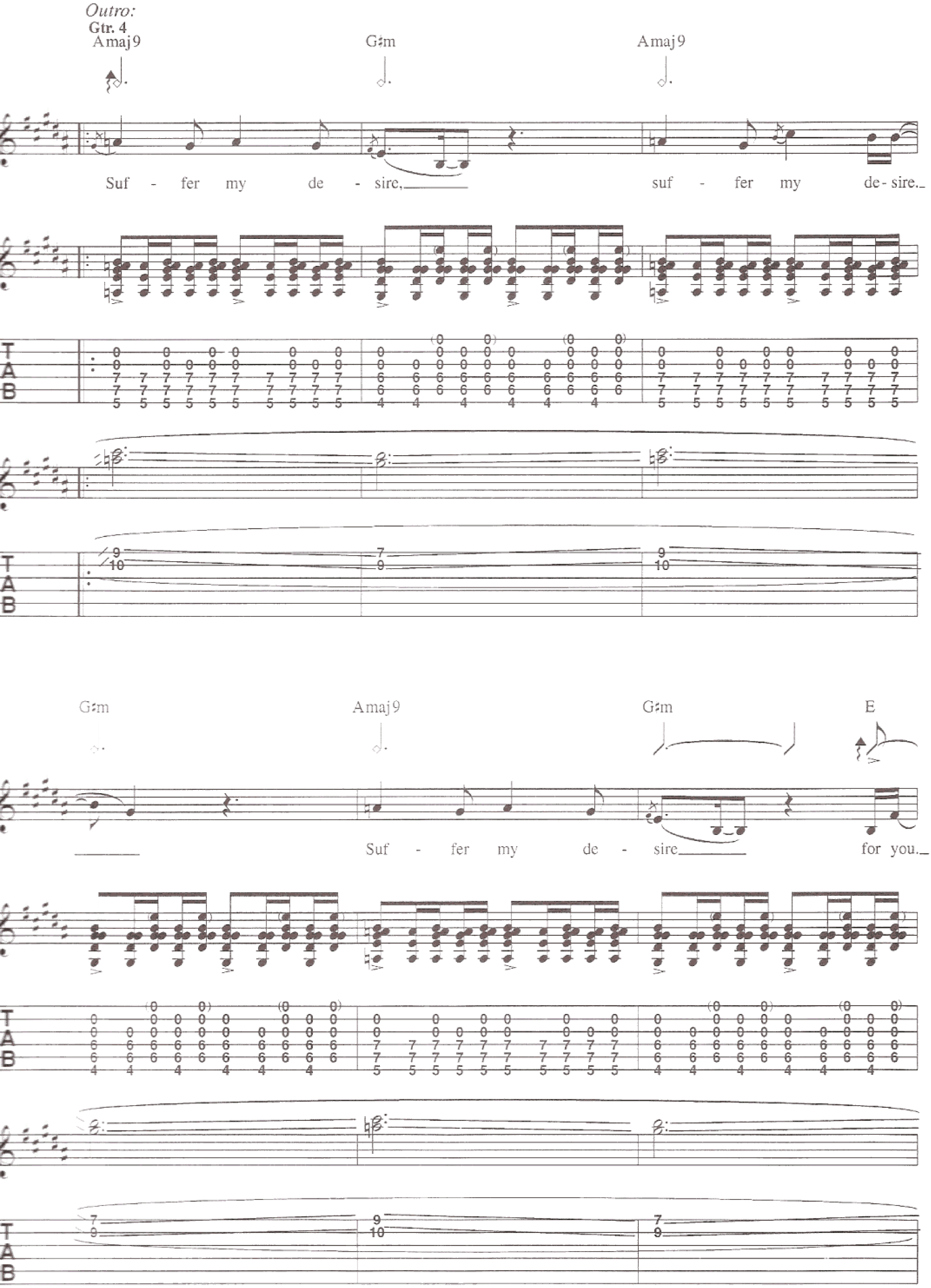

Lead Fill 1
Gtr. 2 (overdub)
8va
pp mf pp mf pp mf
vol. swells
TAB

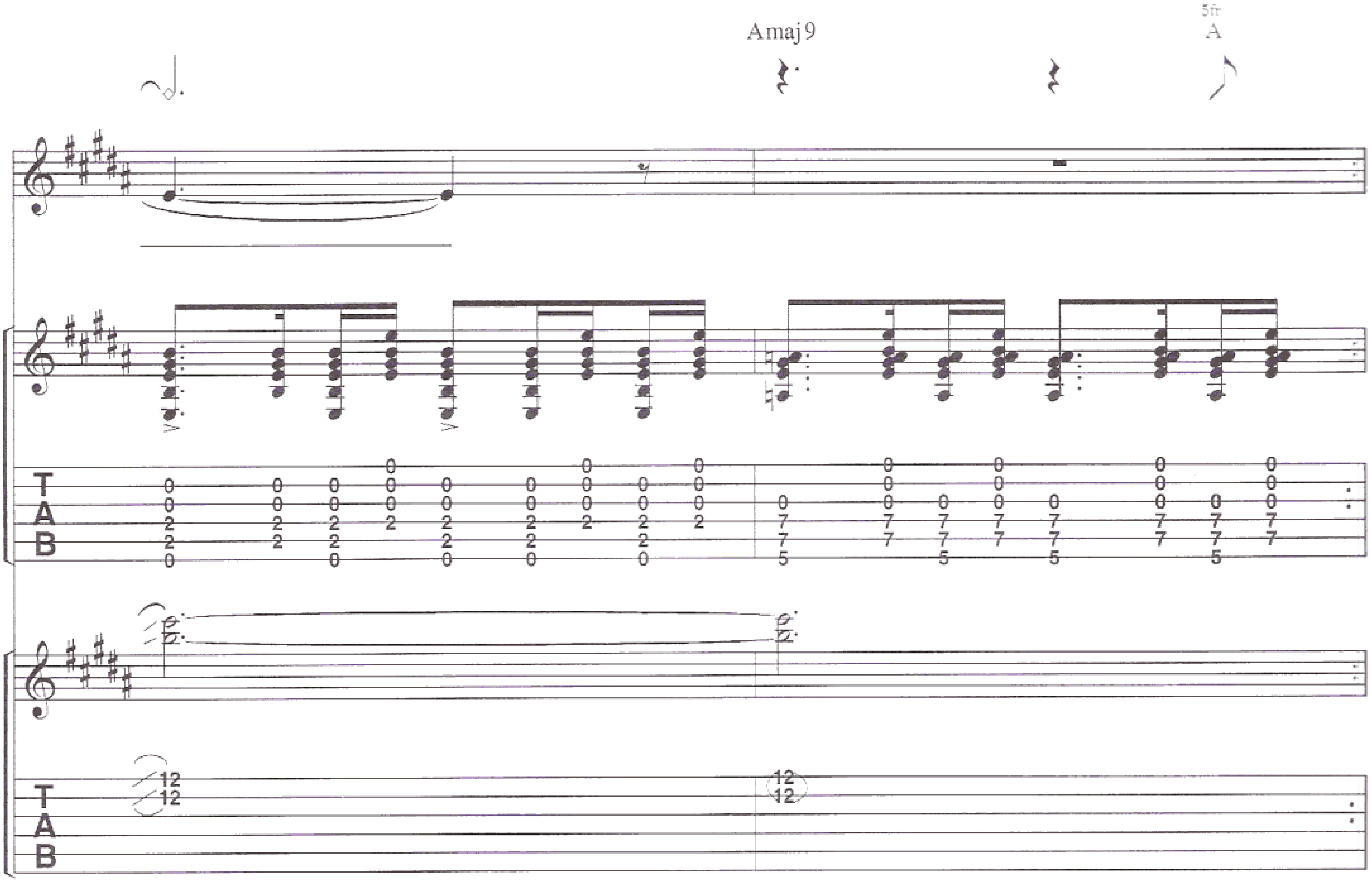

1.
G♯m
Gtr. 3
F♯sus
now. I need you to - night.
Dbld. by Gtr. 4 (Acoustic)
E
G♯m
end Rhy. Fig. 2

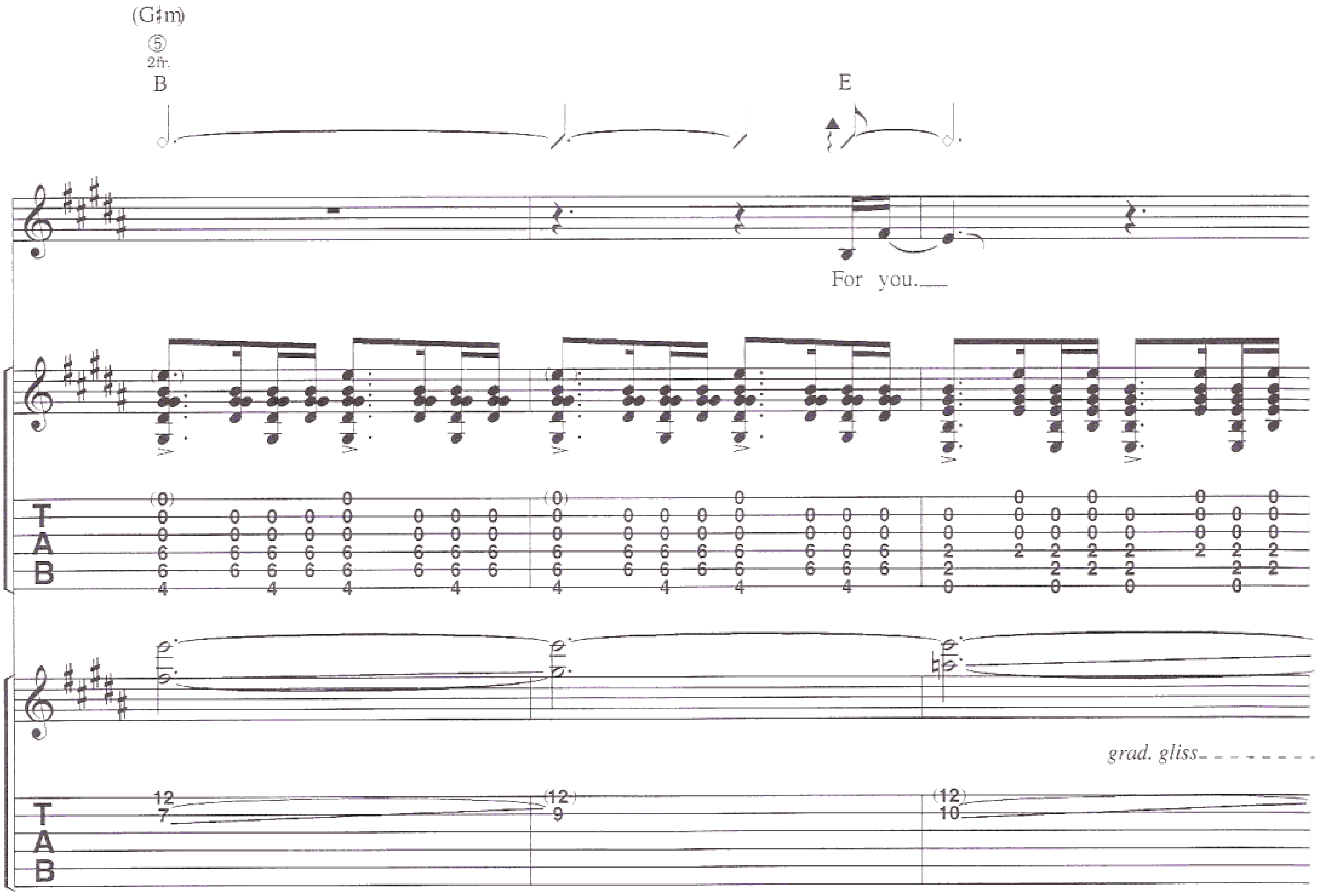

2.
G♯m
Gtr. 4
Amaj9
mind. But some-times a some-one is so___ hard to
Rhy. Fig. 3
mp
w/Rhy. Fig. 3 (Gtr. 1) 2 1/4 times, simile
B
Amaj9
⑤ 2fr.
B
find,___ and I'll do an - y - thing___ to
end Rhy. Fig. 3

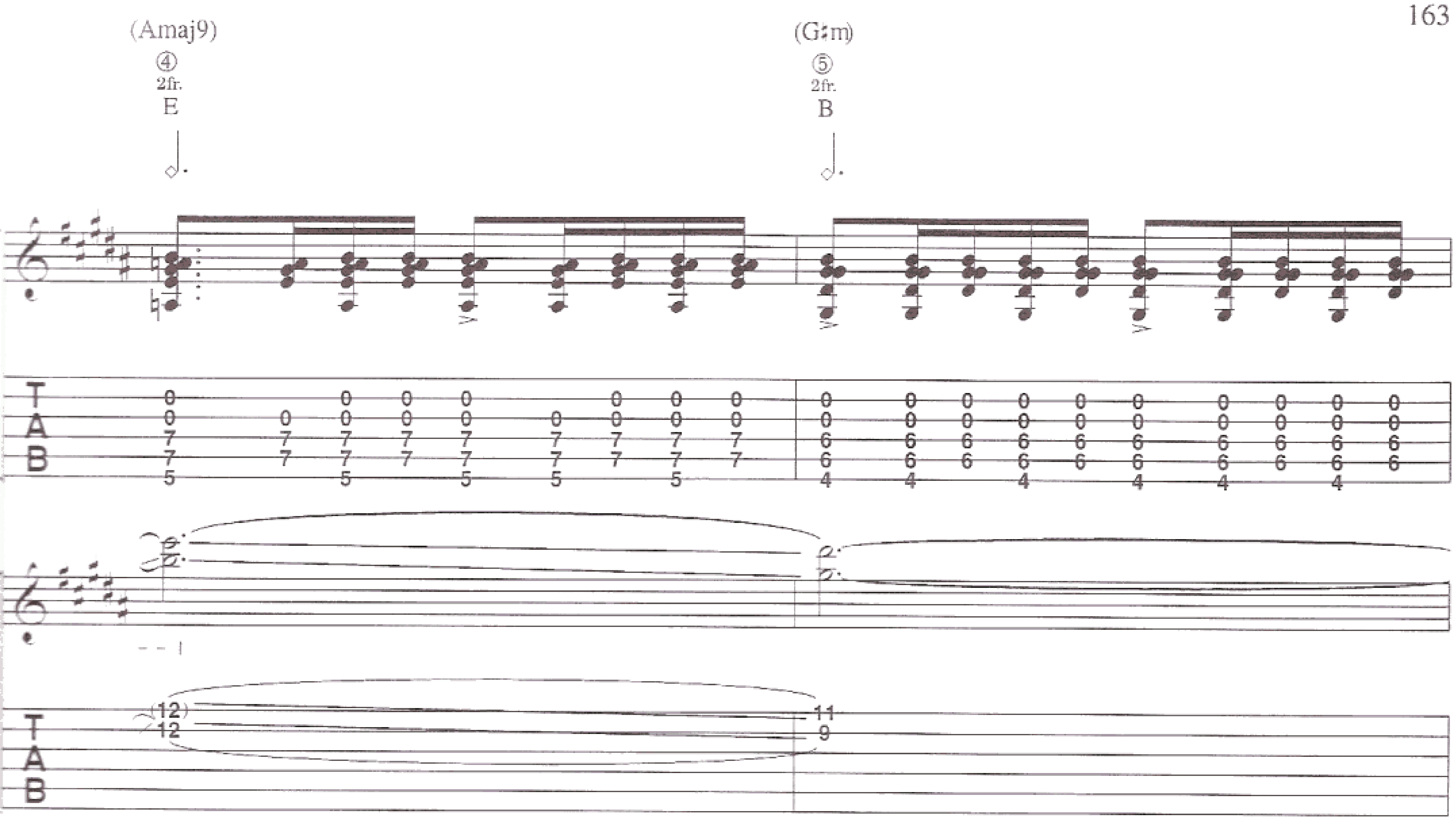

⑥ 7fr.
B
B
Amaj9
keep her here to - night. And I'll say an - y - thing to
⑥ 7fr.
B
B
Amaj9
make her feel al - right. And I'll be an - y - thing to
⑥ open
w/Rhy. Fig. 2 (Gtr. 1) 1st 4 bars, simile
B (E)
E
Amaj9
G♯m
Gtr. 4
keep her here to - night.
Gtr. 1
T
A
B

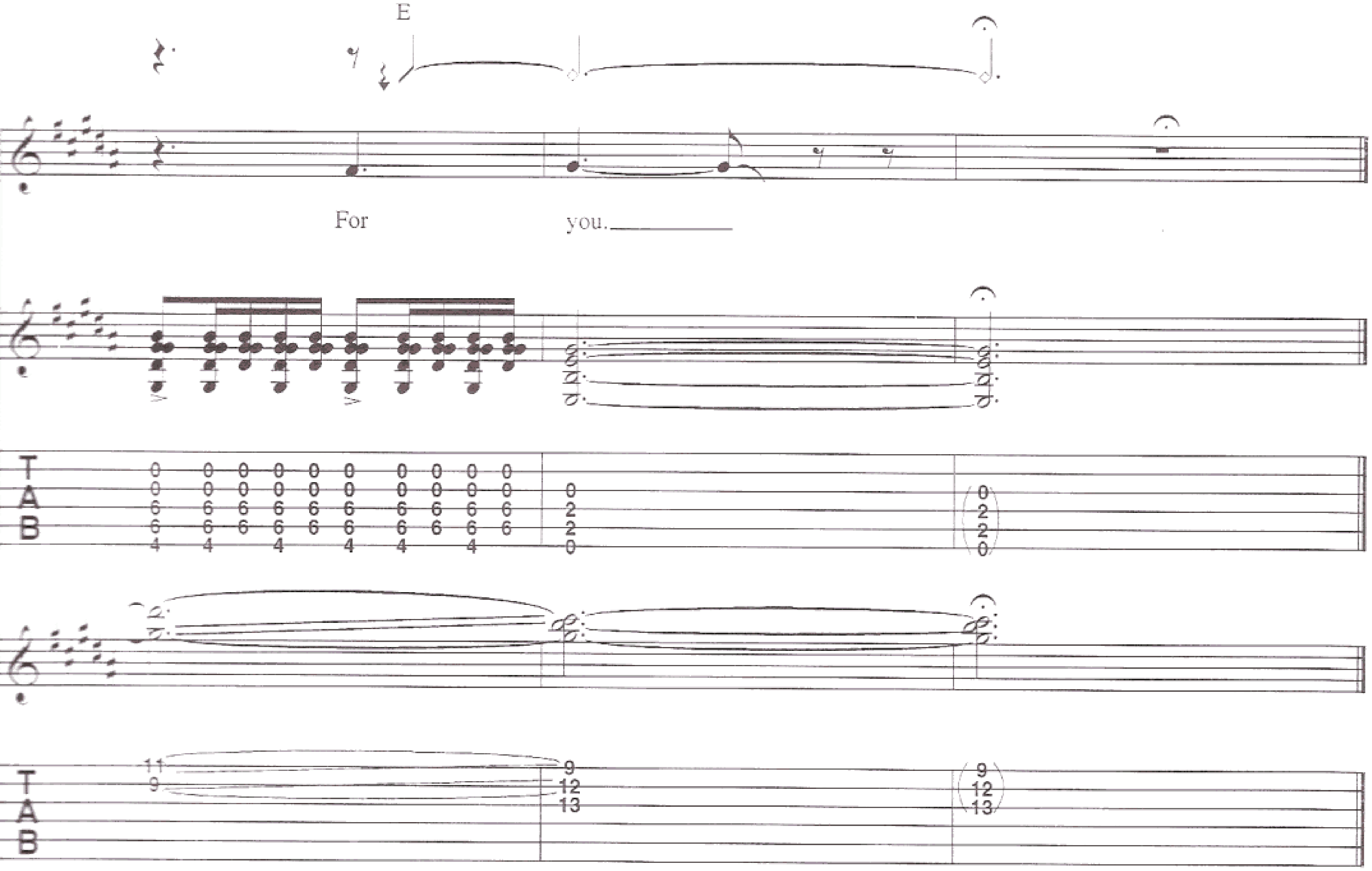

E
w/Rhy. Fig. 2 (Gtr. 1) simile
Amaj9
G♯m
'Cause I want you to stay
with me.
F♯7sus2
Gtr. 4
E
D.S. 𝄋 al Coda
G♯m
I need you to-night.
Coda
𝄌
G♯m
now.
T
A
B


Outro:
Gtr. 4
Amaj9
G♯m
Amaj9
Suf - fer my de - sire,
suf - fer my de- sire.
G♯m
Amaj9
G♯m
E
Suf - fer my de - sire
for you.
T
A
B


Amaj9
⑥ 5fr
A


(G♯m)
⑤ 2fr.
B
E
For you.
grad. gliss.

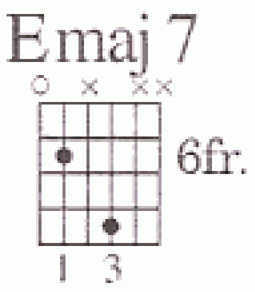


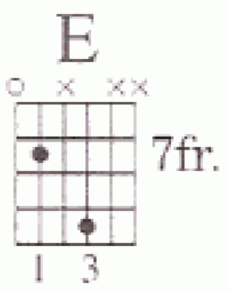


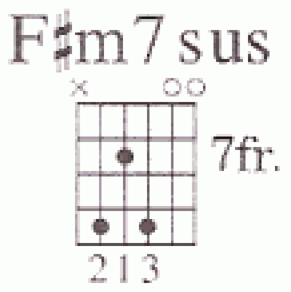
Verse 2:
I steal a kiss from her, sleeping shadow moves.
'Cause I'll always miss her wherever she goes.
And I'll always need her more
Than she could ever need me.
I need someone to ease my mind.

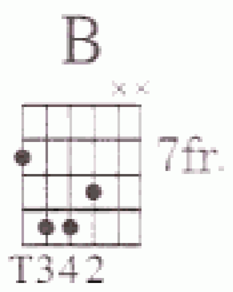
Verse 3:
She comes to me like an angel out of time.
As I play the part of a saint on my knees.
There are some things I'll live without.
But I want you to know that I need you right now.

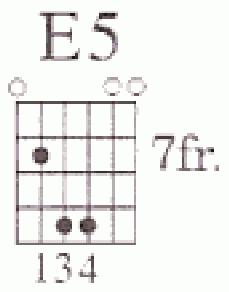
1979

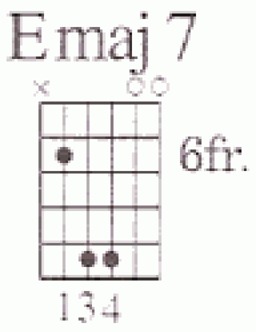

Emaj7
6fr.
1 3

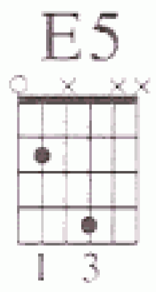

E
7fr.
1 3

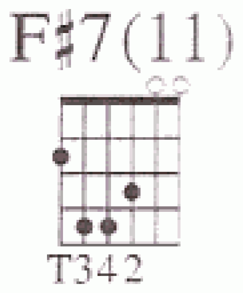

F♯m7sus
7fr.
213

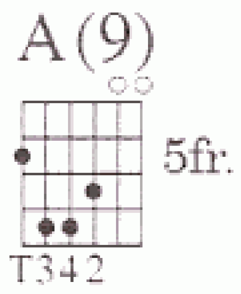

B
7fr.
T342

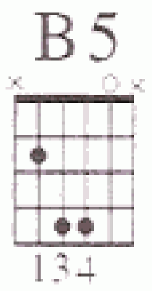

E5
7fr.
134

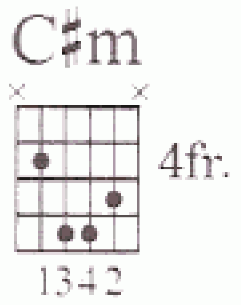

Emaj7
6fr.
134

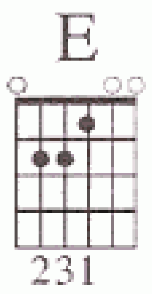

E5
1 3


F♯7(11)
T342


A(9)
5fr.
T342


B5
134

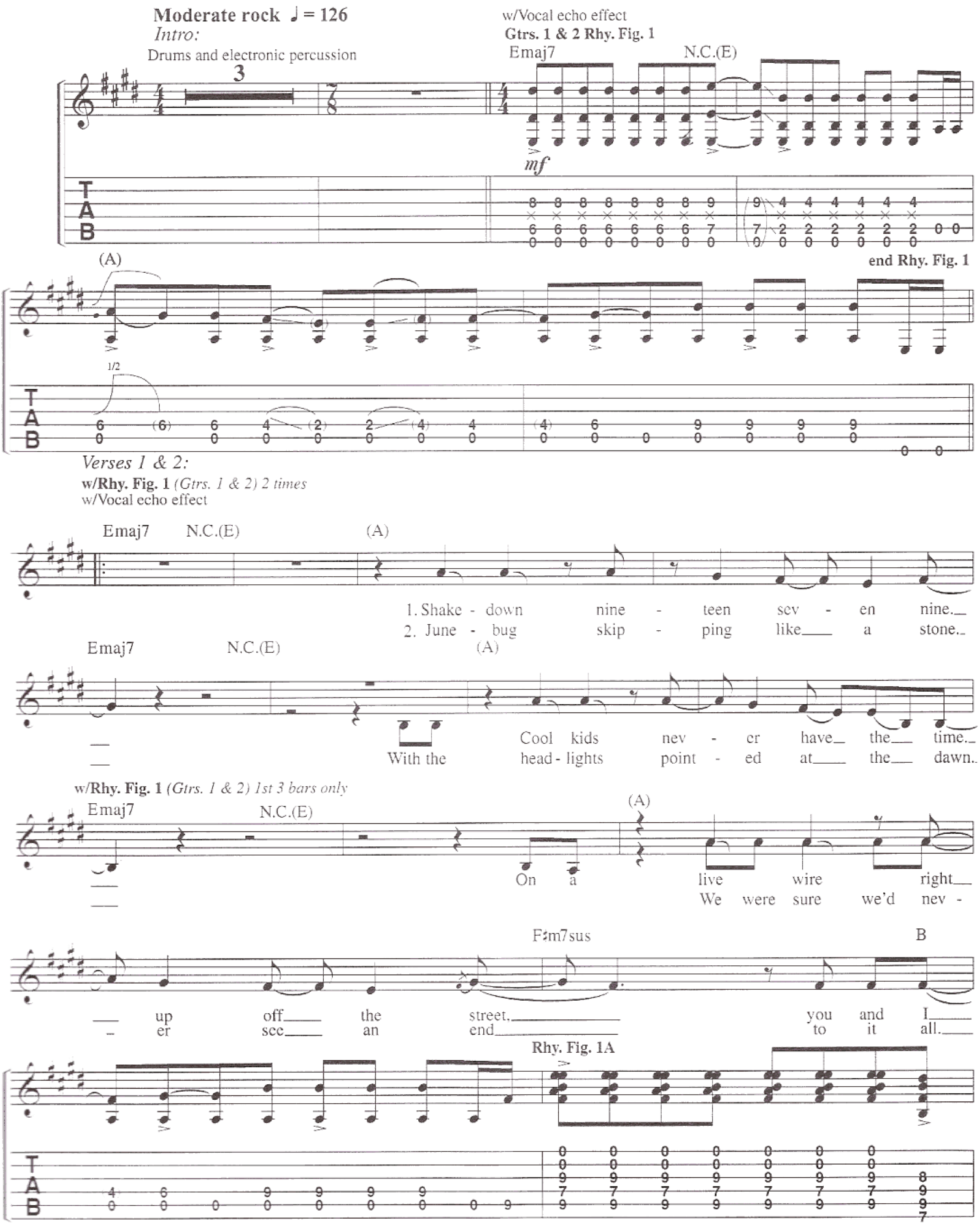

C♯m
4fr.
1342


E
231

1979

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Words and Music by
BILLY CORGAN


Moderate rock ♩ = 126
Intro:
Drums and electronic percussion
3
w/Vocal echo effect
Gtrs. 1 & 2 Rhy. Fig. 1
Emaj7
N.C.(E)
mf
(A)
end Rhy. Fig. 1
1/2
Verses 1 & 2:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times
w/Vocal echo effect
Emaj7
N.C.(E)
(A)
1. Shake - down nine - teen sev - en nine.
2. June - bug skip - ping like a stone.
Emaj7
N.C.(E)
(A)
With the Cool kids nev - er have the time.
head - lights point - ed at the dawn.
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 1st 3 bars only
Emaj7
N.C.(E)
(A)
On a live wire right up off the street.
We were sure we'd nev - er see an end
F♯m7sus
B
you and I
to it all.
Rhy. Fig. 1A

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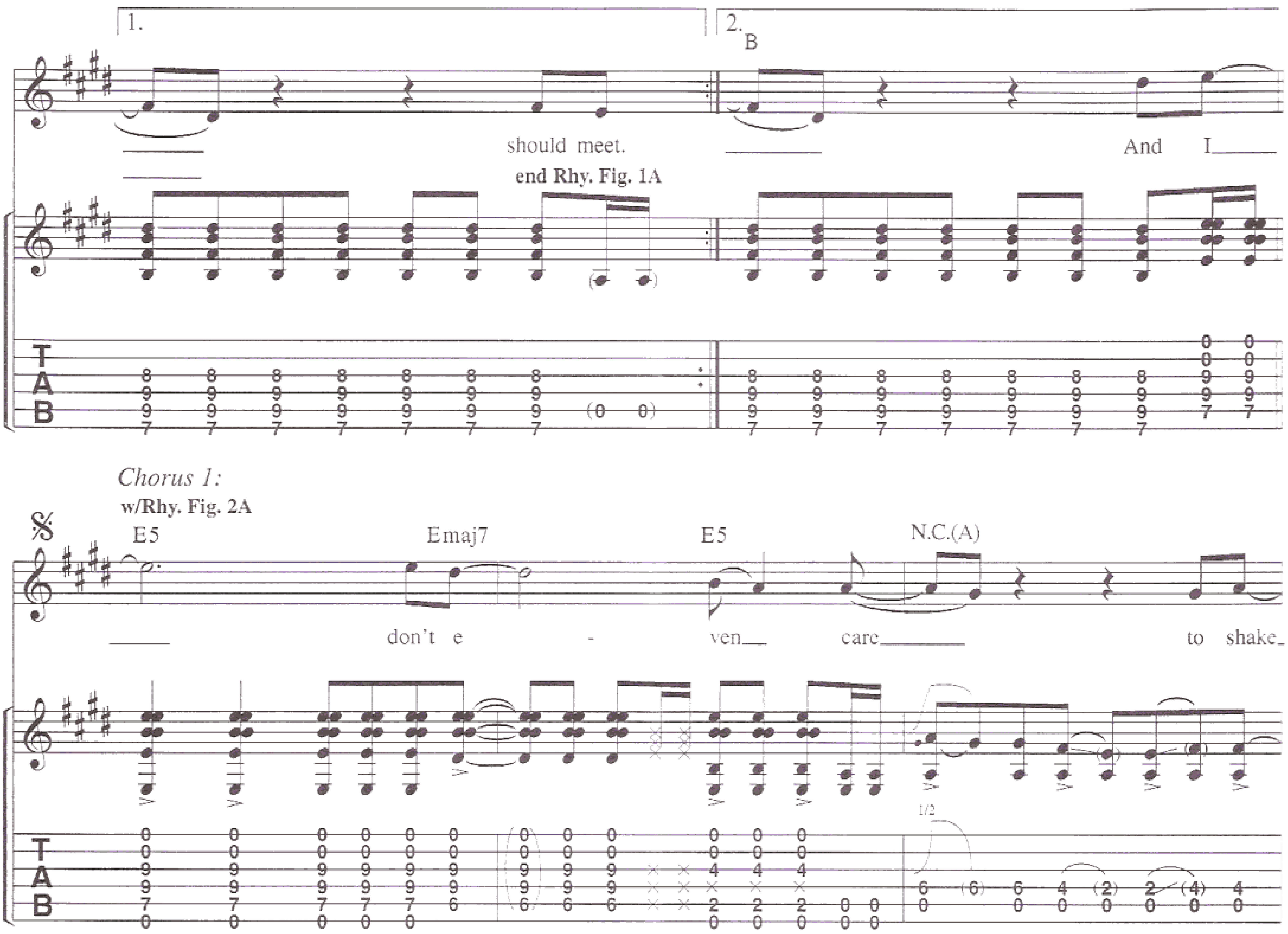
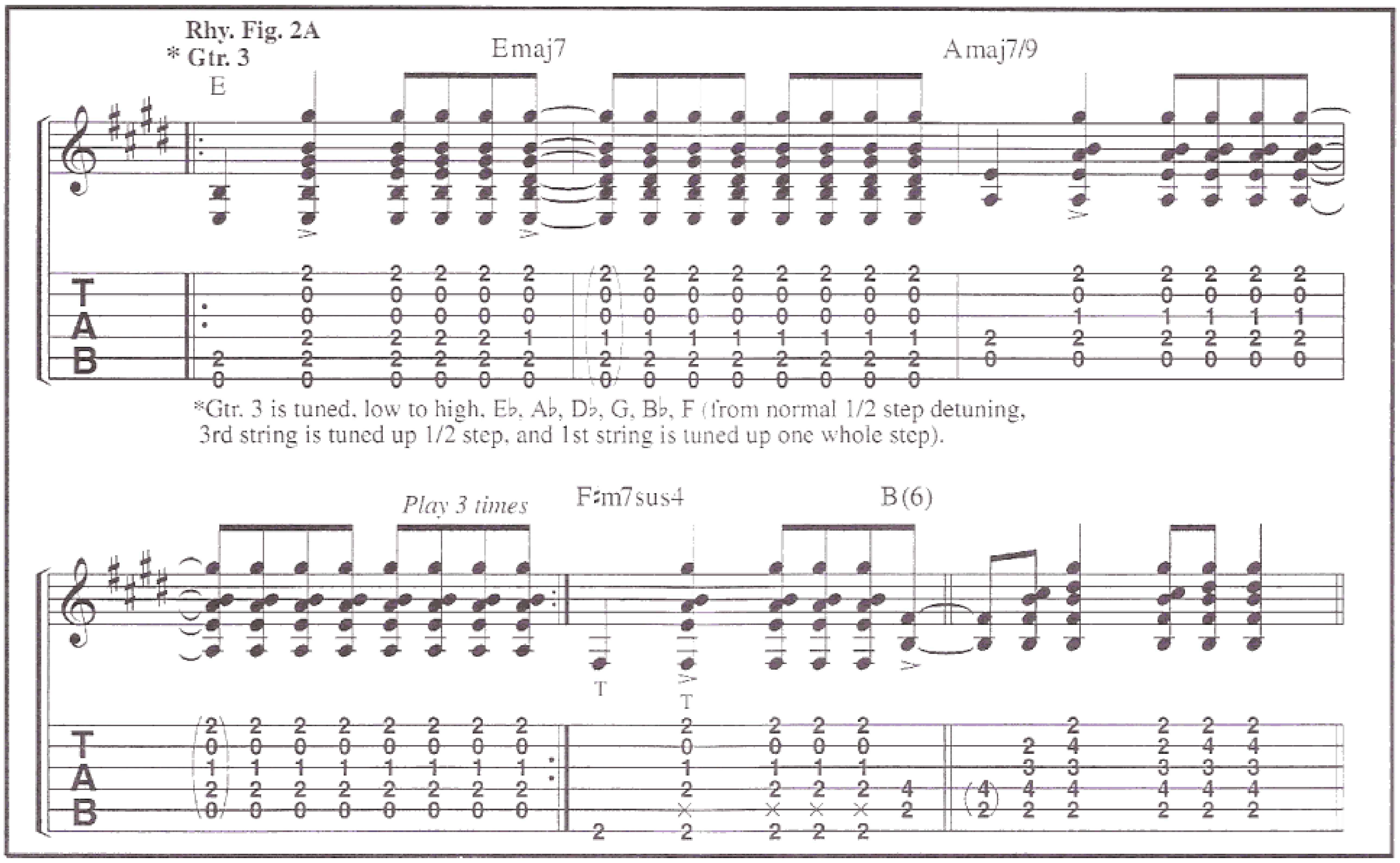
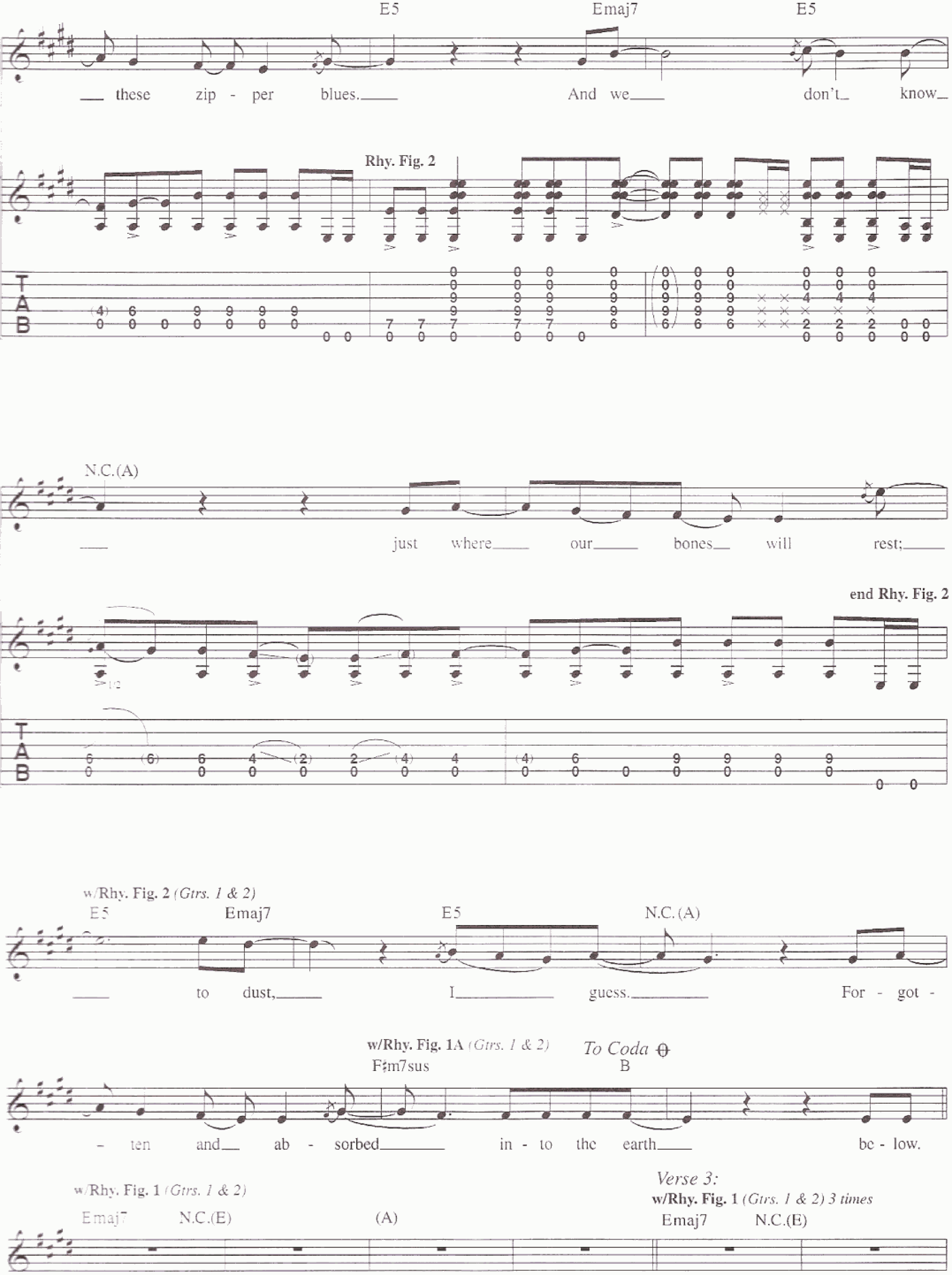
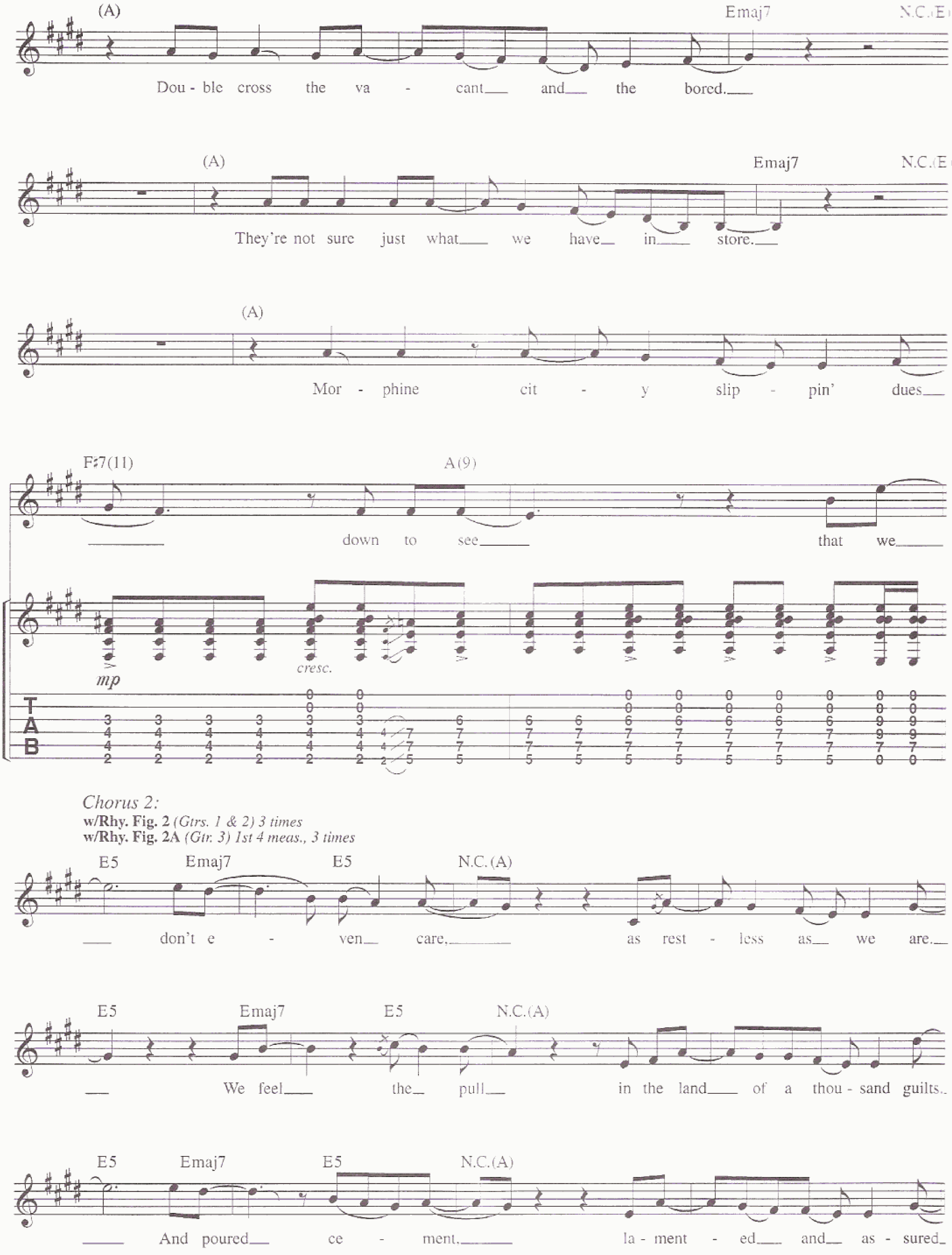

1.
2.
B
should meet.
And I
end Rhy. Fig. 1A
Chorus 1:
w/Rhy. Fig. 2A
E5
Emaj7
E5
N.C.(A)
don't e - ven care to shake
1/2
T
A
B

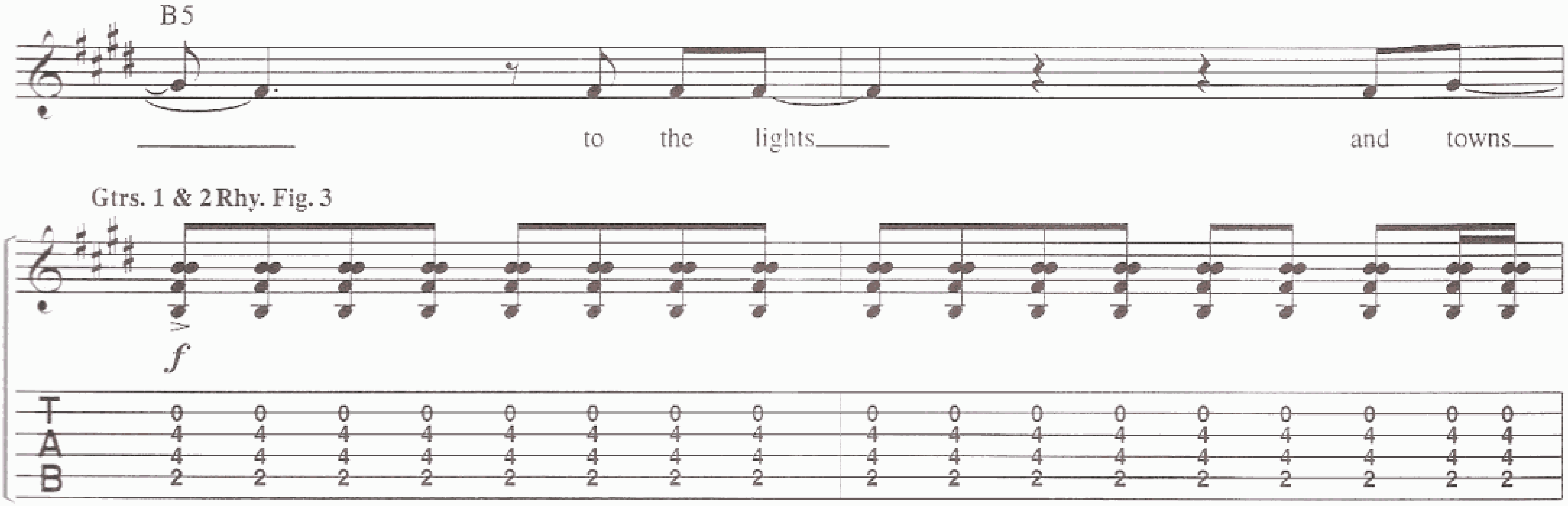

Rhy. Fig. 2A
* Gtr. 3
E
Emaj7
Amaj7/9
Play 3 times
F♯m7sus4
B(6)
T
T
A
B

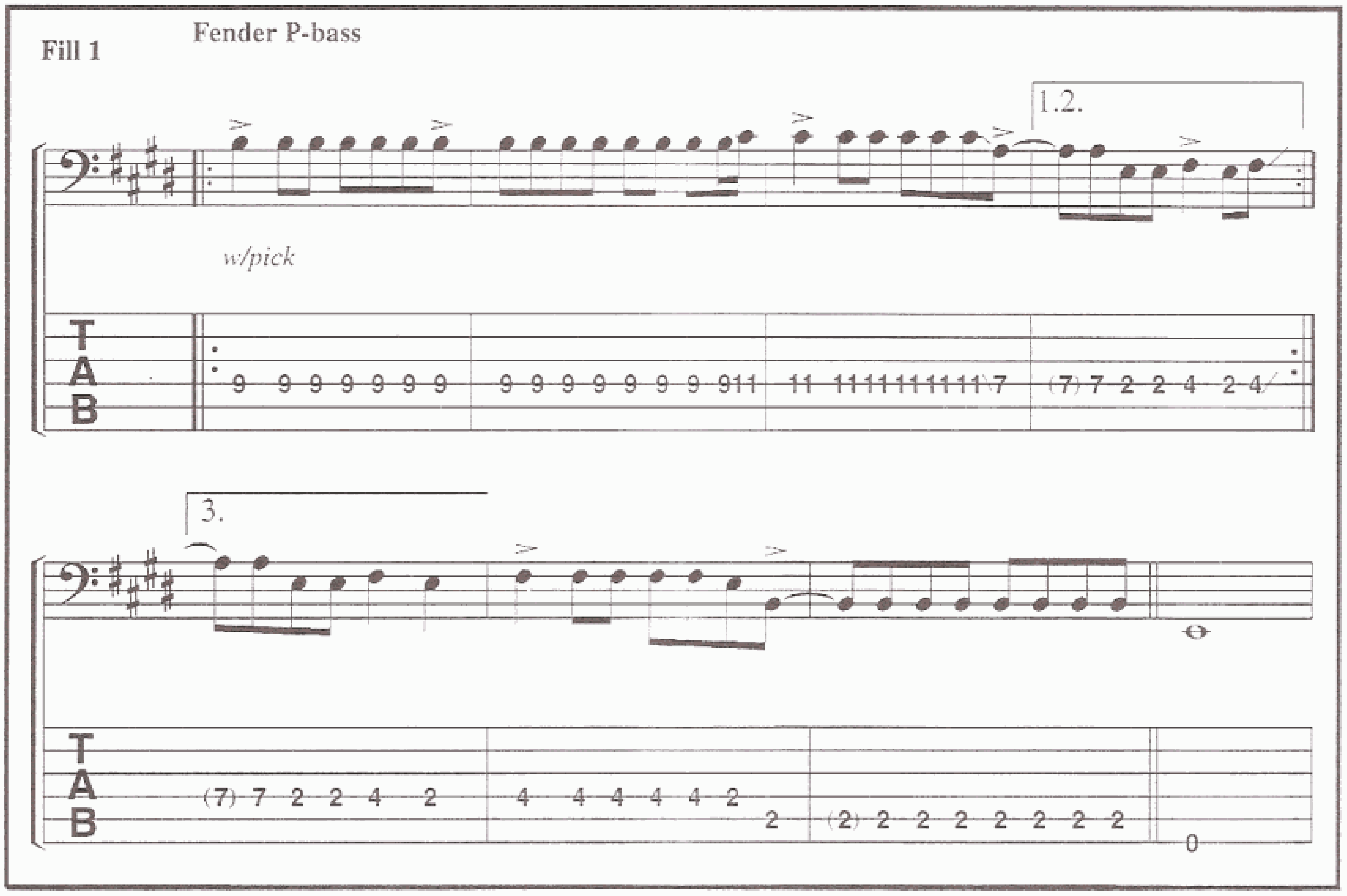
*Gtr. 3 is tuned, low to high, E♭, A♭, D♭, G, B♭, F (from normal 1/2 step detuning, 3rd string is tuned up 1/2 step, and 1st string is tuned up one whole step).

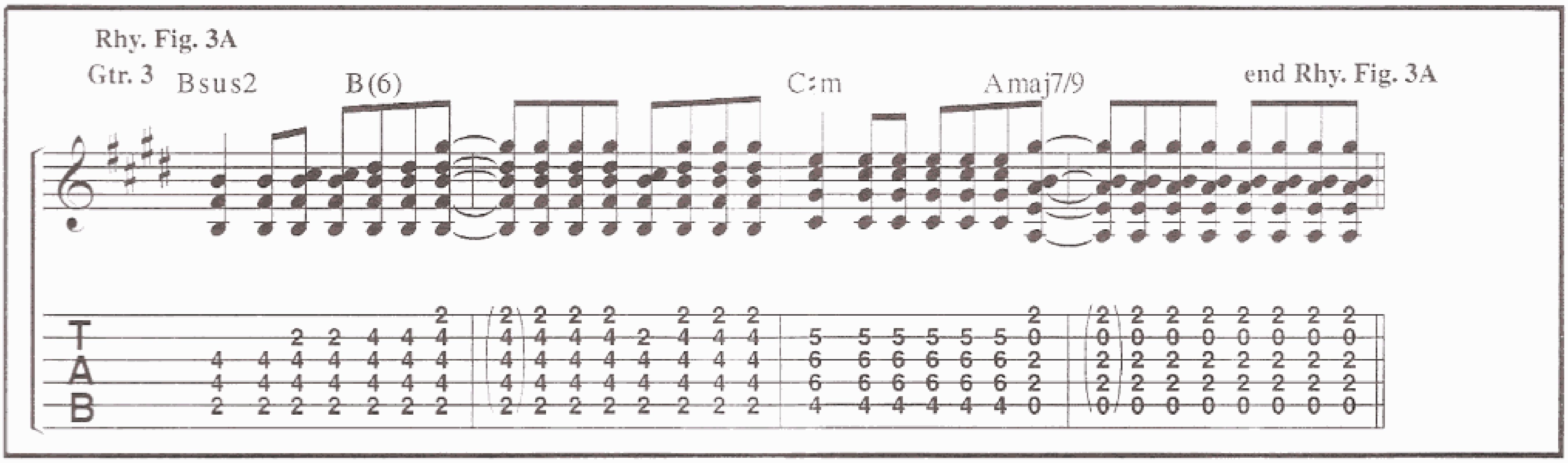

E5
Emaj7
E5
these zip - per blues. And we don't know
Rhy. Fig. 2
N.C.(A)
just where our bones will rest;
end Rhy. Fig. 2
w/Rhy. Fig. 2 (Gtrs. 1 & 2)
E5
Emaj7
E5
N.C. (A)
to dust, I guess. For - got -
w/Rhy. Fig. 1A (Gtrs. 1 & 2)
F♯m7sus
To Coda
B
- ten and ab - sorbed in - to the earth be - low.
w/Rhy. Fig. 1 (Gtrs. 1 & 2)
Emaj7
N.C.(E)
(A)
Verse 3:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 times
Emaj7
N.C.(E)

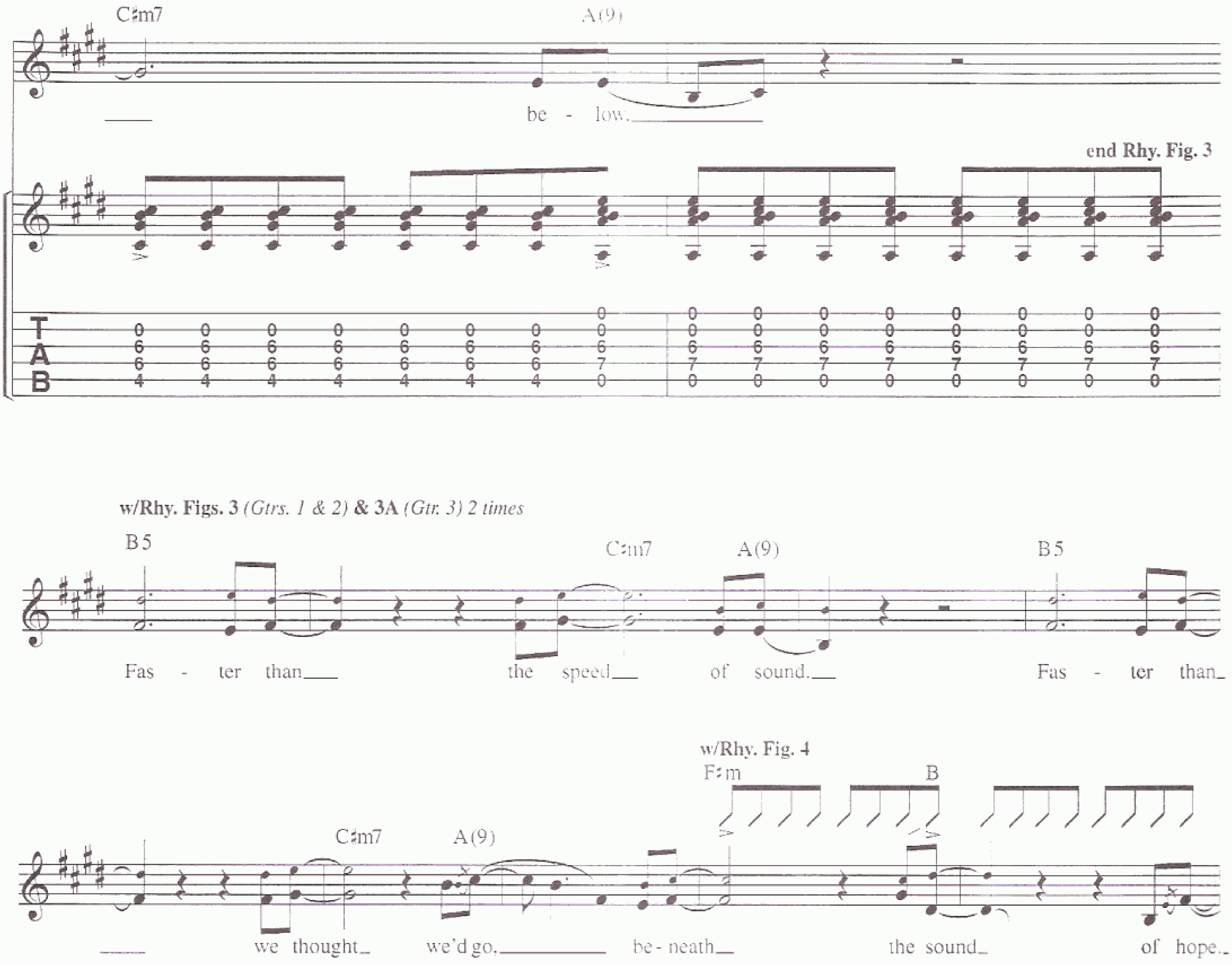

(A)
Emaj7
N.C.(E
Dou - ble cross the va - cant___ and___ the bored.___
(A)
Emaj7
N.C.(E
They're not sure just what___ we have___ in___ store.___
(A)
Mor - phine cit - y slip - pin' dues___
F♯7(11)
A(9)
___ down to see___ that we___
mp
cresc.
T
A
B
Chorus 2:
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 3 times
w/Rhy. Fig. 2A (Gtr. 3) 1st 4 meas., 3 times
E5
Emaj7
E5
N.C.(A)
___ don't e - ven___ care,___ as rest - less as___ we are.___
E5
Emaj7
E5
N.C.(A)
___ We feel___ the___ pull___ in the land___ of a thou - sand guilts.___
E5
Emaj7
E5
N.C.(A)
___ And poured___ ce - ment,___ la - ment - ed___ and___ as - sured___

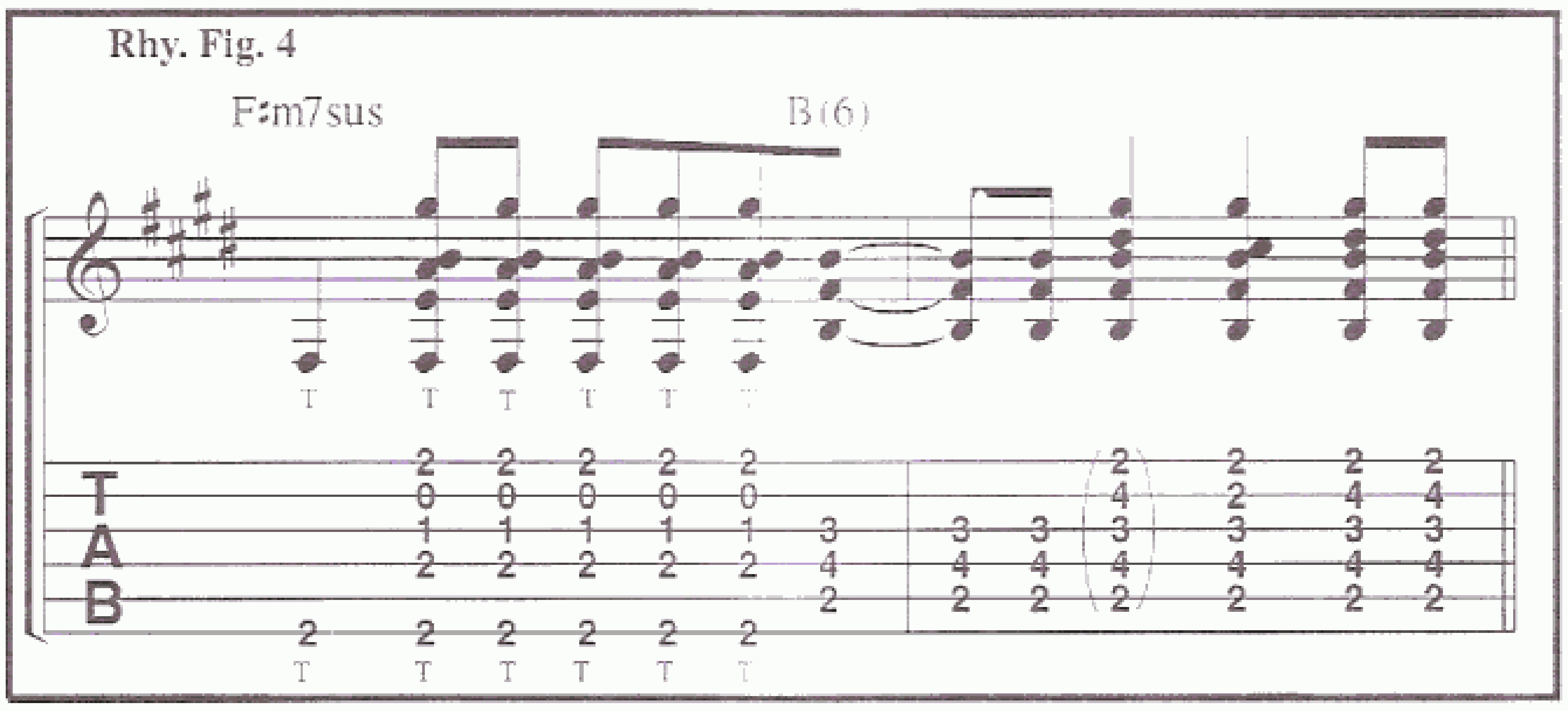
Bridge: **w/Fill 1 & Rhy. Fig. 3A**

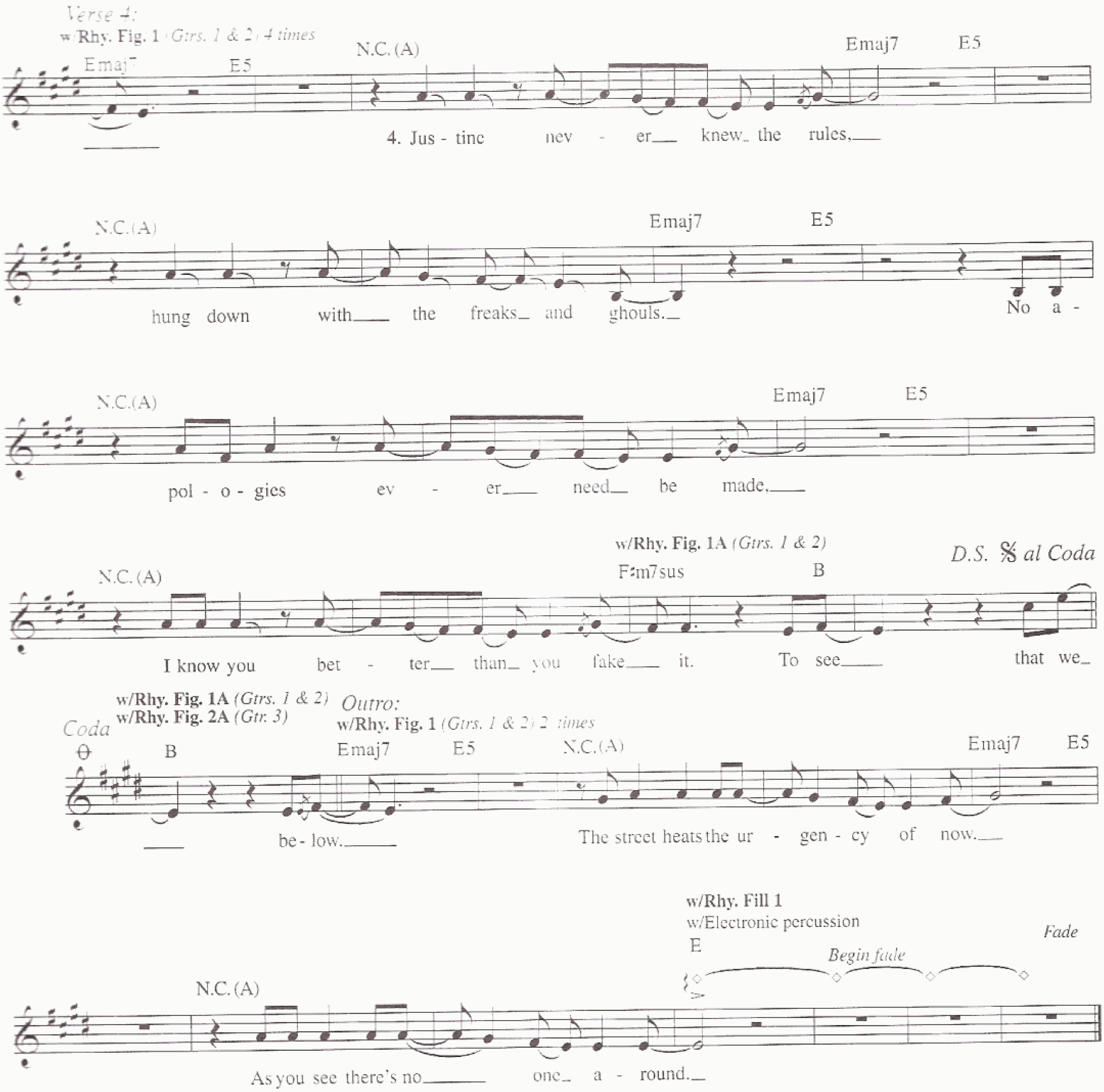

B5
to the lights
and towns
Gtrs. 1 & 2 Rhy. Fig. 3
f
TAB

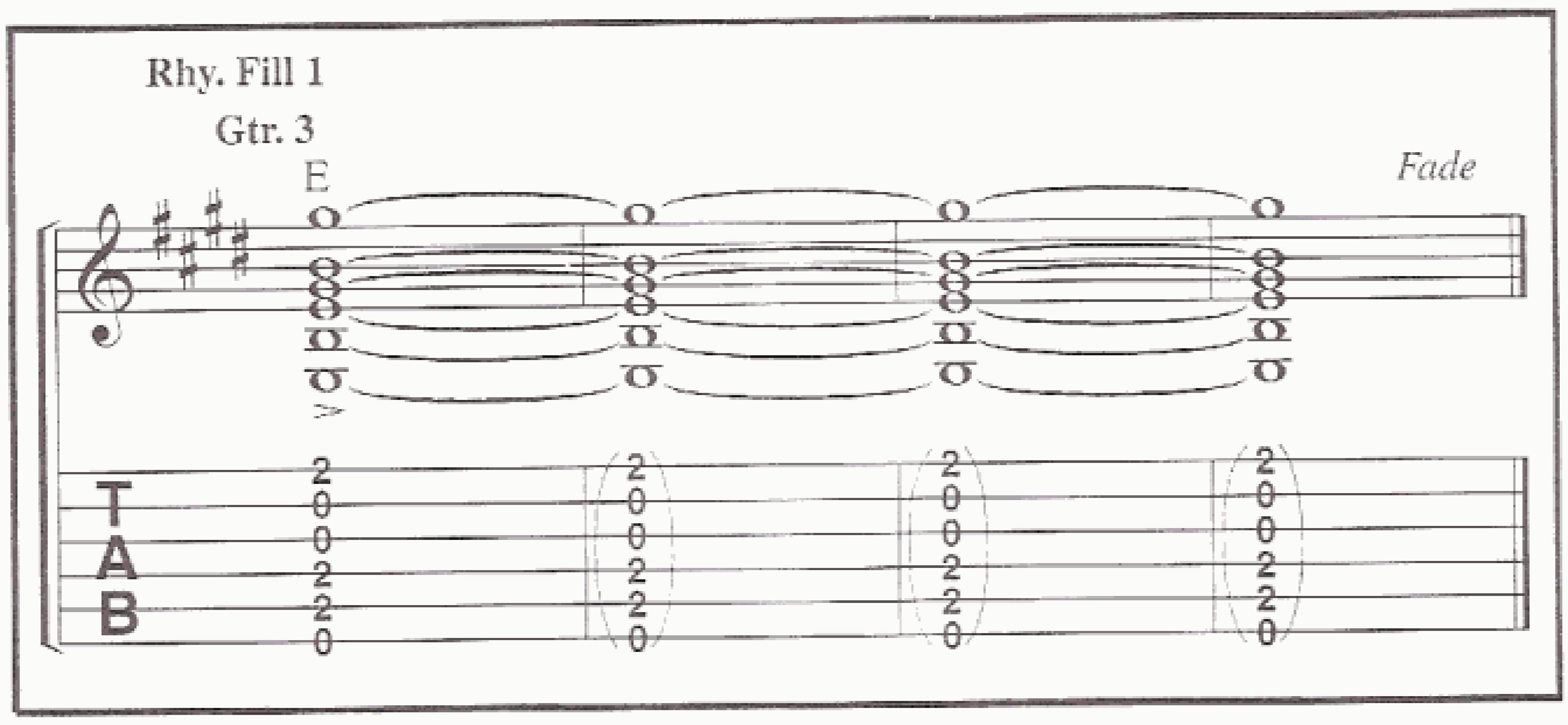

Fill 1
Fender P-bass
w/pick
1.2.
3.
TAB


Rhy. Fig. 3A
Gtr. 3
Bsus2
B(6)
C♯m
Amaj7/9
end Rhy. Fig. 3A
TAB


C♯m7
A(9)
be - low.
end Rhy. Fig. 3
w/Rhy. Figs. 3 (Gtrs. 1 & 2) & 3A (Gtr. 3) 2 times
B5
C♯m7
A(9)
B5
Fas - ter than the speed of sound. Fas - ter than
w/Rhy. Fig. 4
F♯m
B
C♯m7
A(9)
we thought we'd go, be - neath the sound of hope.

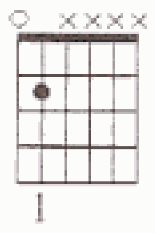

Rhy. Fig. 4
F♯m7sus
B(6)
T
A
B


Verse 4:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 4 times
Emaj7
E5
N.C. (A)
4. Jus - tine nev - er knew the rules,
Emaj7
E5
N.C.(A)
hung down with the freaks and ghouls.
Emaj7
E5
No a -
N.C.(A)
pol - o - gies ev - er need be made,
Emaj7
E5
N.C. (A)
I know you bet - ter than you fake it.
w/Rhy. Fig. 1A (Gtrs. 1 & 2)
F♯m7sus
B
To see that we
D.S. 𝄋 al Coda
Coda
𝄌
w/Rhy. Fig. 1A (Gtrs. 1 & 2)
w/Rhy. Fig. 2A (Gtr. 3)
B
be - low.
Outro:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times
Emaj7
E5
N.C.(A)
The street heats the ur - gen - cy of now.
Emaj7
E5
N.C.(A)
As you see there's no one a - round.
w/Rhy. Fill 1
w/Electronic percussion
E
Begin fade
Fade

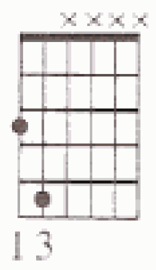

Rhy. Fill 1
Gtr. 3
E
Fade
T
A
B
2 0 0 2 2 0

TALES OF A SCORCHED EARTH

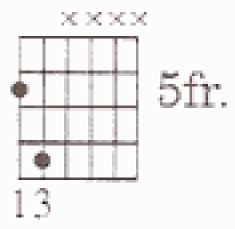
E5



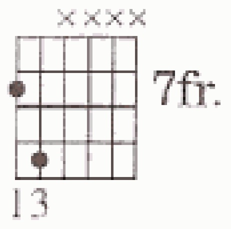
G5



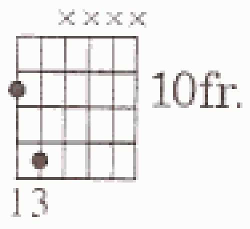
A5



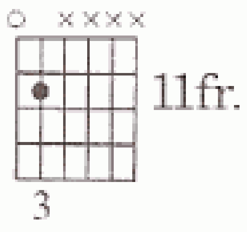
B5



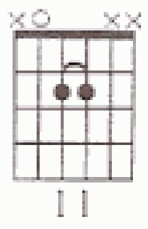
D5



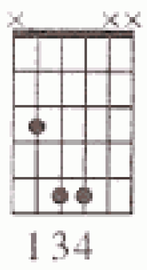
E



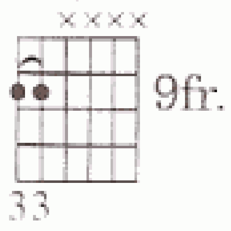
A5



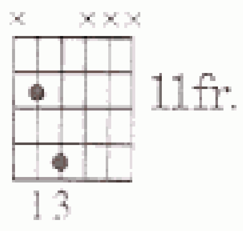
C5



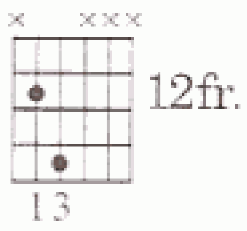
F♯5



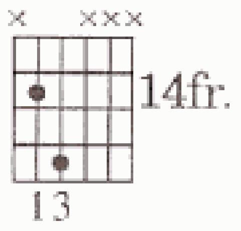
G♯5



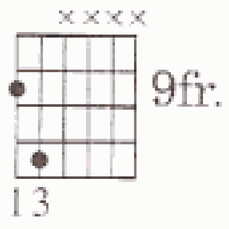
A5



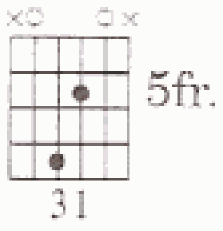
B5



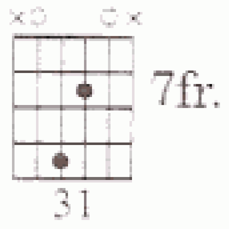
C♯5



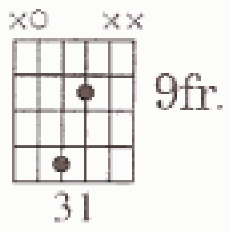
Am



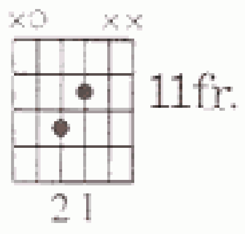
Bm/A



A



D/A

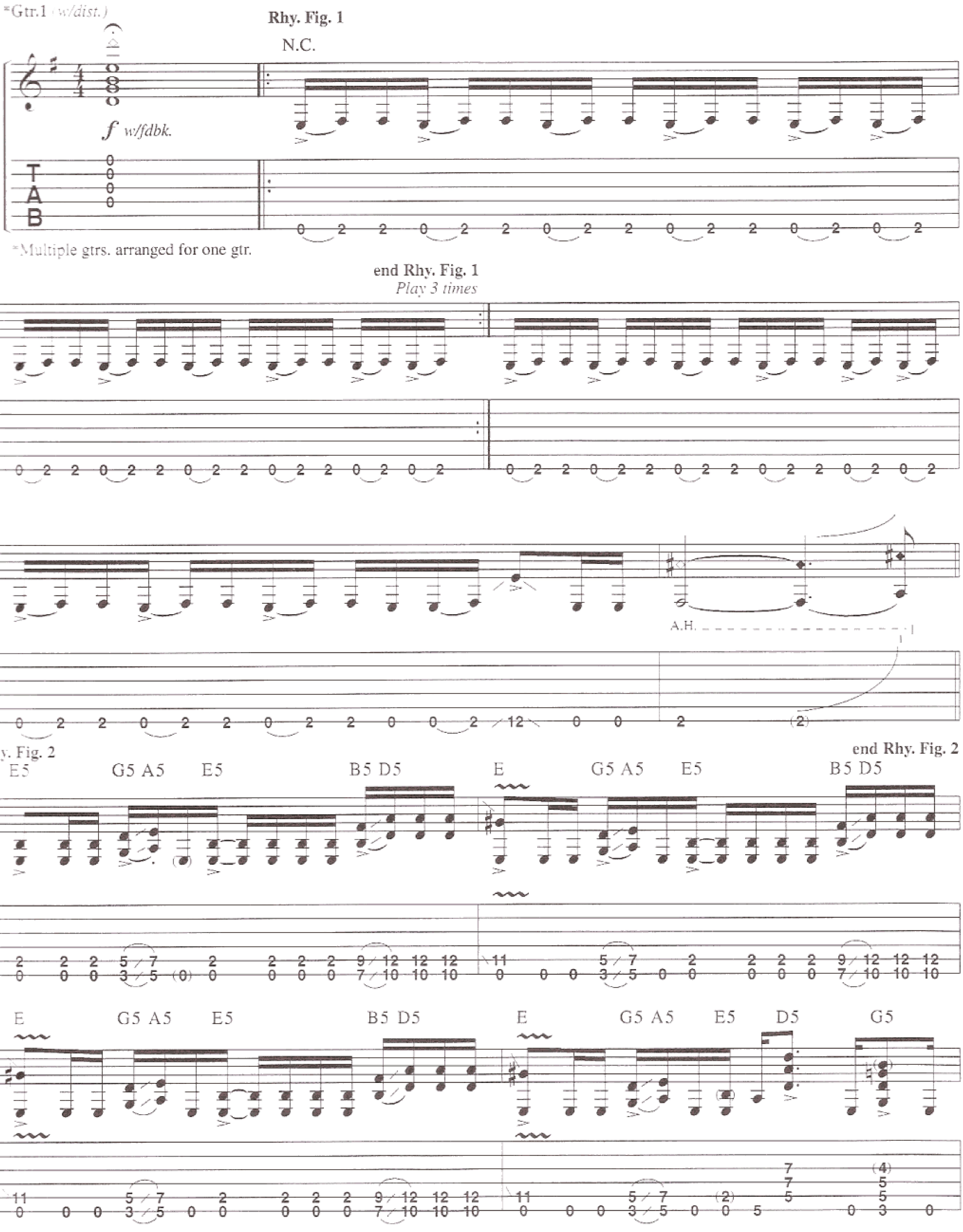


TALES OF A SCORCHED EARTH

Words and Music by
BILLY CORGAN

All gtrs. tune down whole step.
Music sounds one whole-step lower than written.

Moderately fast rock ♩ = 128


*Gtr.1 (w/dist.)
Rhy. Fig. 1
N.C.
f w/fdbk.
T
A
B
*Multiple gtrs. arranged for one gtr.
end Rhy. Fig. 1
Play 3 times
A.H.
Rhy. Fig. 2
E5
G5 A5
E5
B5 D5
E
end Rhy. Fig. 2
D5
G5

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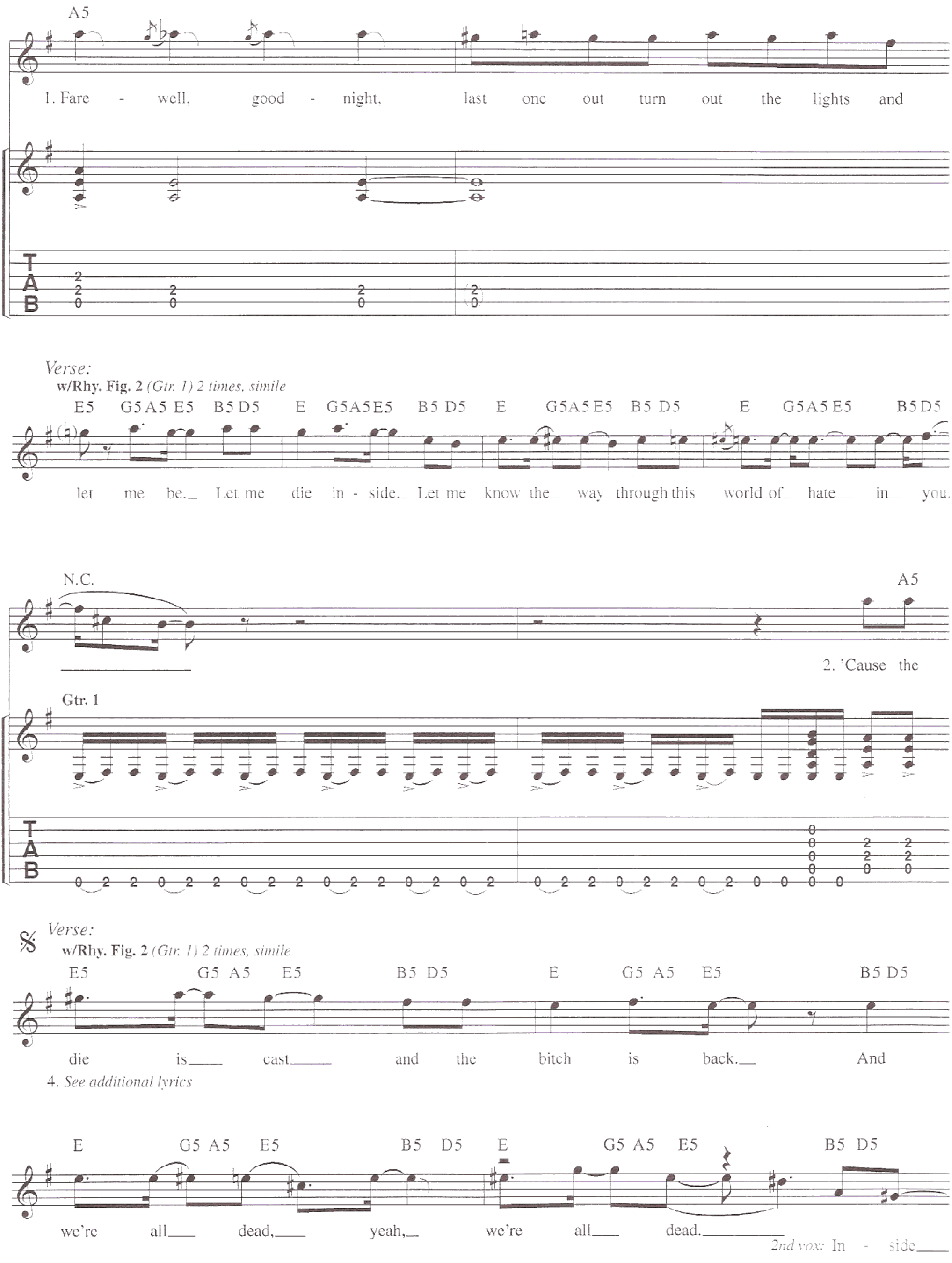
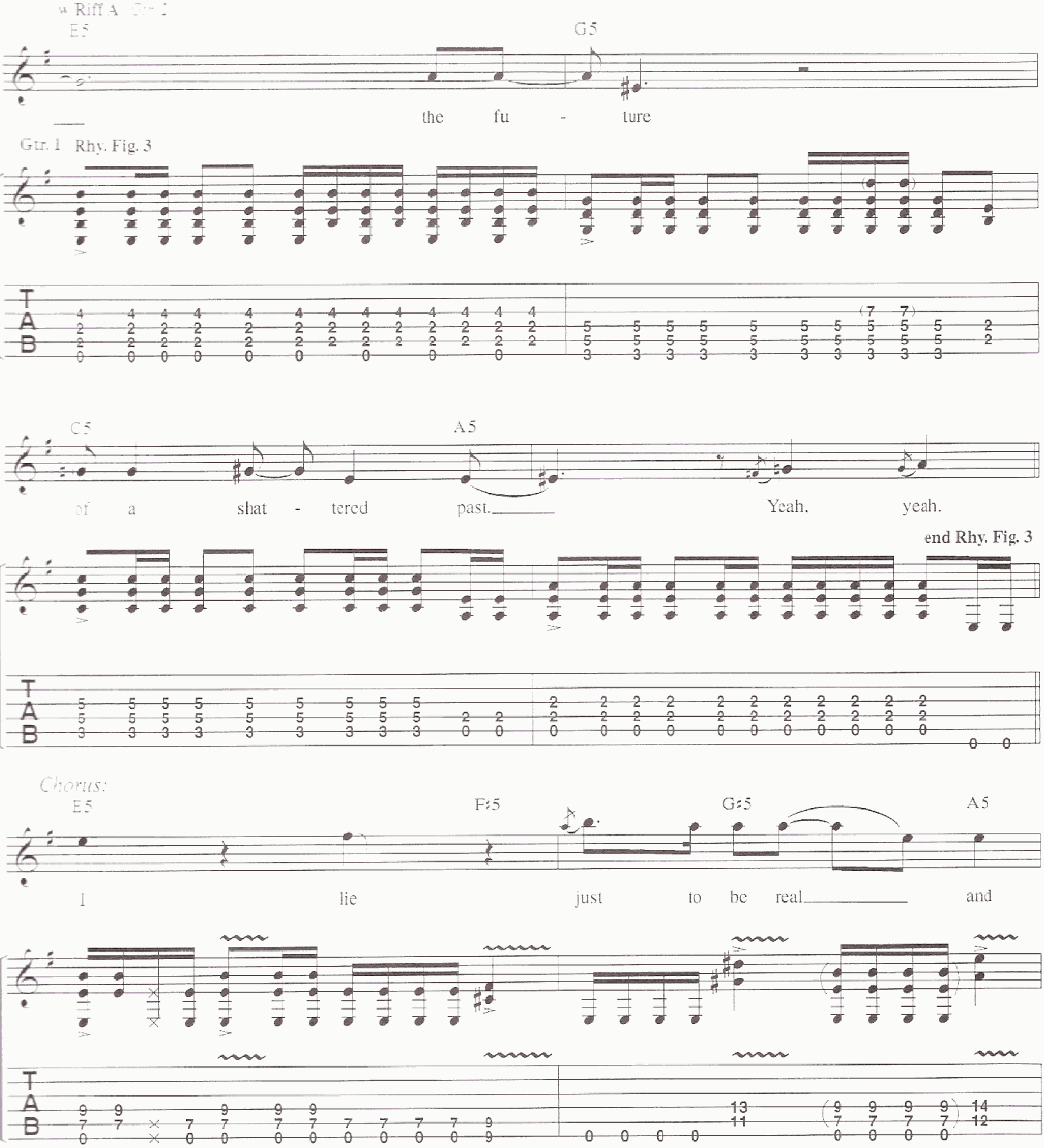
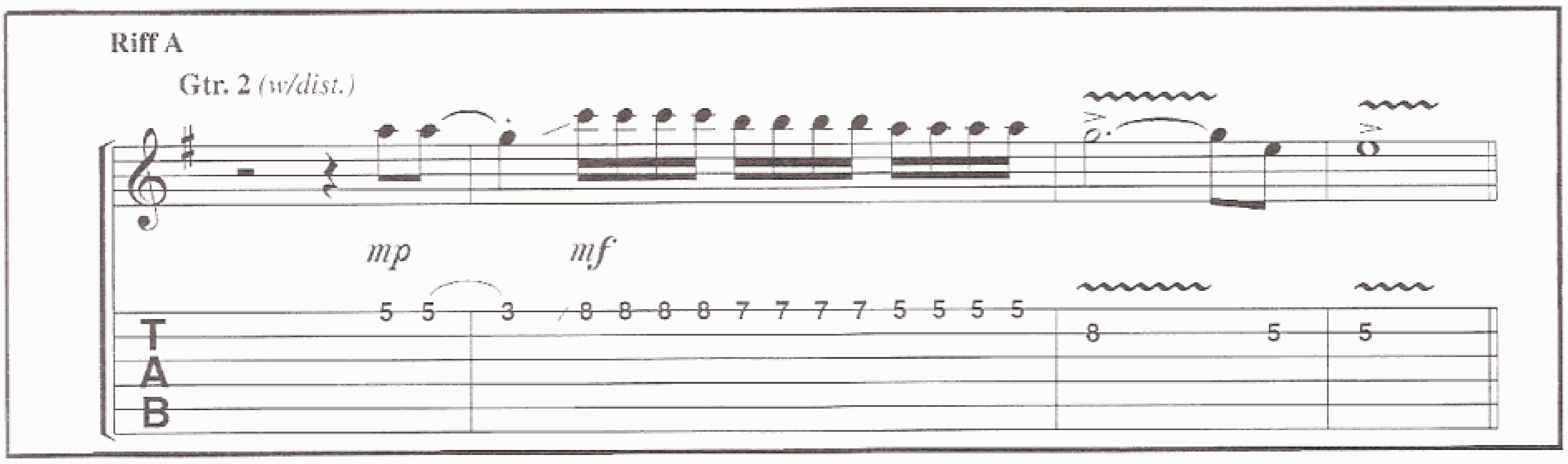
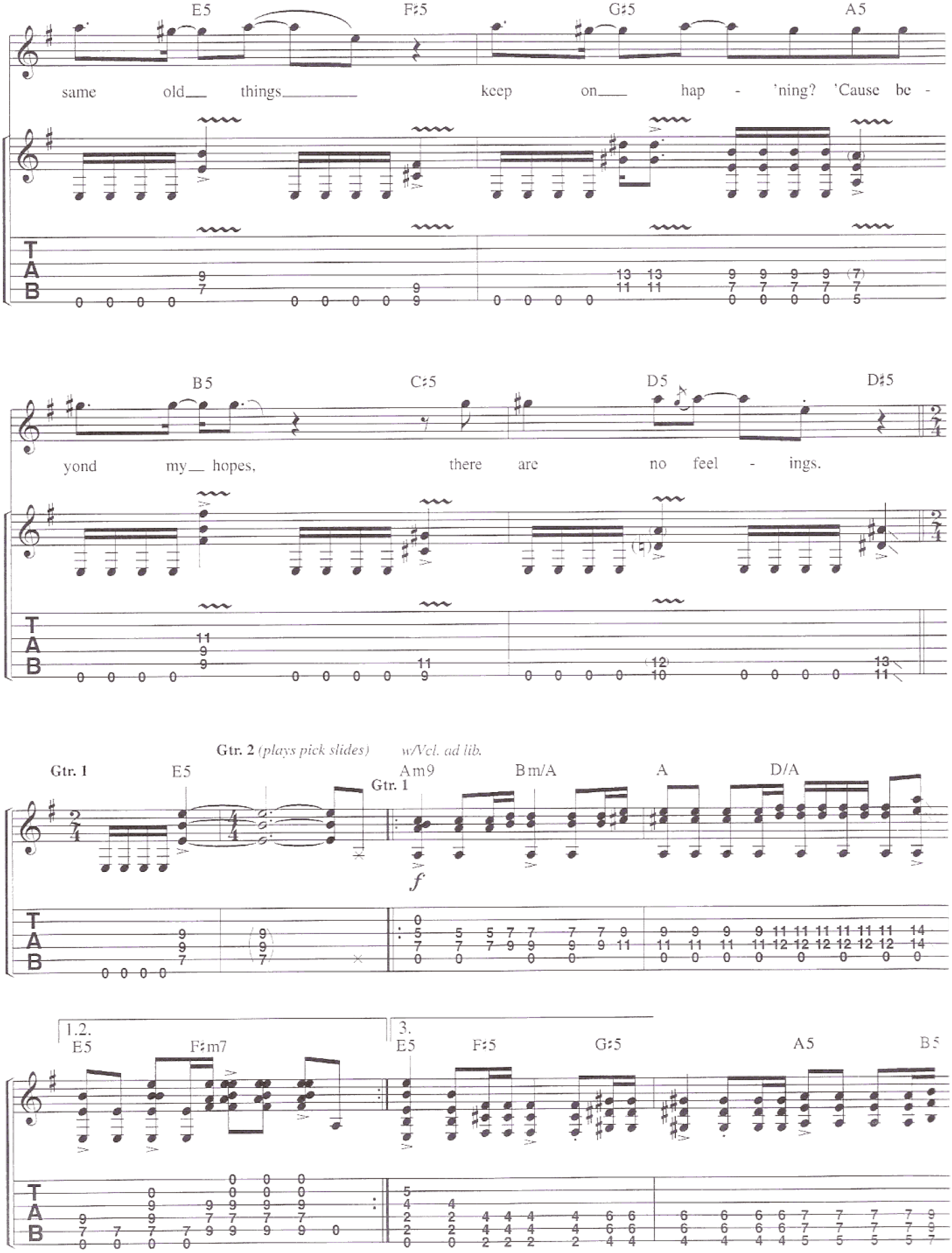
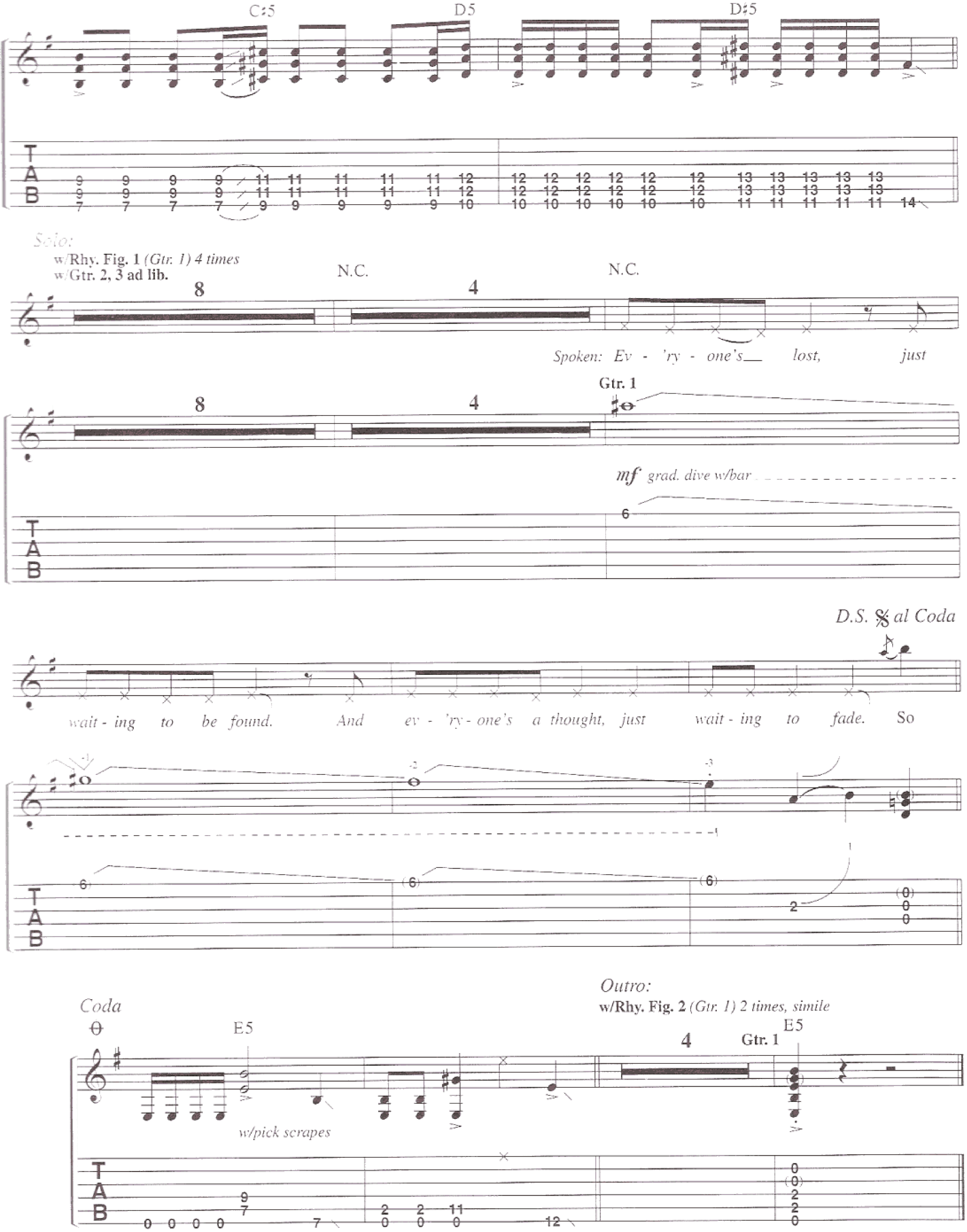

A5
1. Fare - well, good - night, last one out turn out the lights and
T A B
Verse:
w/Rhy. Fig. 2 (Gtr. 1) 2 times, simile
E5 G5 A5 E5 B5 D5 E G5 A5 E5 B5 D5 E G5 A5 E5 B5 D5 E G5 A5 E5 B5 D5
let me be. Let me die in - side. Let me know the way through this world of hate in you.
N.C.
A5
2. 'Cause the
Gtr. 1
T A B
Verse:
w/Rhy. Fig. 2 (Gtr. 1) 2 times, simile
E5 G5 A5 E5 B5 D5 E G5 A5 E5 B5 D5
die is cast and the bitch is back. And
4. See additional lyrics
E G5 A5 E5 B5 D5 E G5 A5 E5 B5 D5
we're all dead, yeah, we're all dead.
2nd vox: In - side


w/ Riff A (Gtr. 2)
E5
G5
the fu - ture
Gtr. 1 Rhy. Fig. 3
C5
A5
of a shat - tered past.
Yeah, yeah.
end Rhy. Fig. 3
Chorus:
E5
F♯5
G♯5
A5
I lie just to be real and


Riff A
Gtr. 2 (w/dist.)
mp
mf

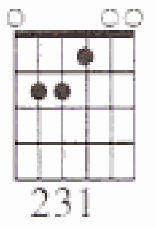

E5
F♯5
G♯5
A5
same old__ things______ keep on__ hap - 'ning? 'Cause be -
B5
C♯5
D5
D♯5
yond my__ hopes, there are no feel - ings.
Gtr. 2 (plays pick slides)
w/Vcl. ad lib.
Gtr. 1
E5
Am9
Bm/A
A
D/A
Gtr. 1
f
1.2.
E5
F♯m7
3.
E5
F♯5
G♯5
A5
B5
T
A
B


C♯5
D5
D♯5
Solo:
w/Rhy. Fig. 1 (Gtr. 1) 4 times
w/Gtr. 2, 3 ad lib.
8
N.C.
4
N.C.
Spoken: Ev - 'ry - one's lost, just
8
4
Gtr. 1
mf grad. dive w/bar
D.S. 𝄋 al Coda
wait - ing to be found. And ev - 'ry - one's a thought, just wait - ing to fade. So
Coda
E5
w/pick scrapes
Outro:
w/Rhy. Fig. 2 (Gtr. 1) 2 times, simile
4
Gtr. 1
E5
T
A
B

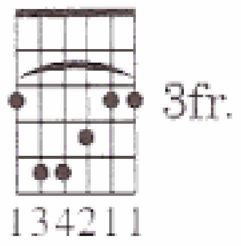
Verse 4:
So fuck it all 'cause I don't care.
So what, somehow, somewhere we dared
To try to dare, to dare for a little more. . .

THRU THE EYES OF RUBY

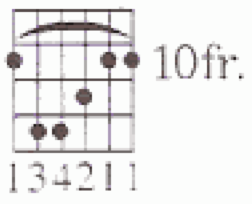
E



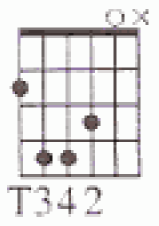
G



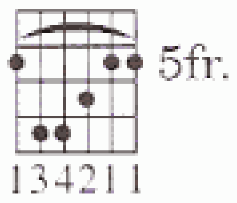
D


10fr.
134211

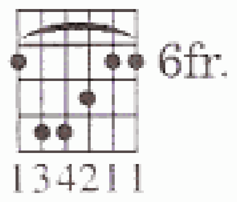
F♯



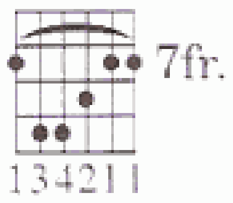
A



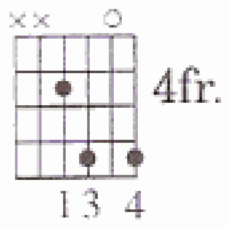
A♯



B

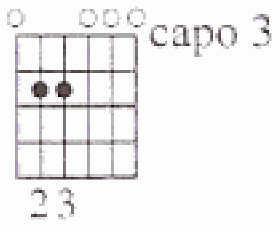


F♯sus

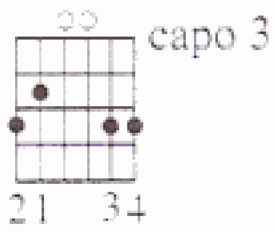


Mellon Collie Reprise, Gtr. 1 capo 3.

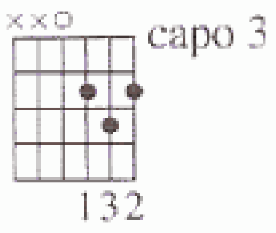
Gm



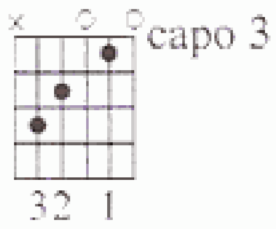
B♭



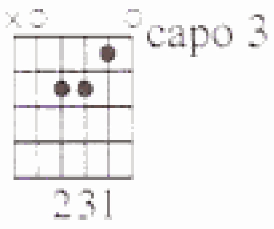
F



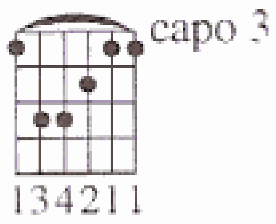
E♭



Cm



A♭


capo 3
134211

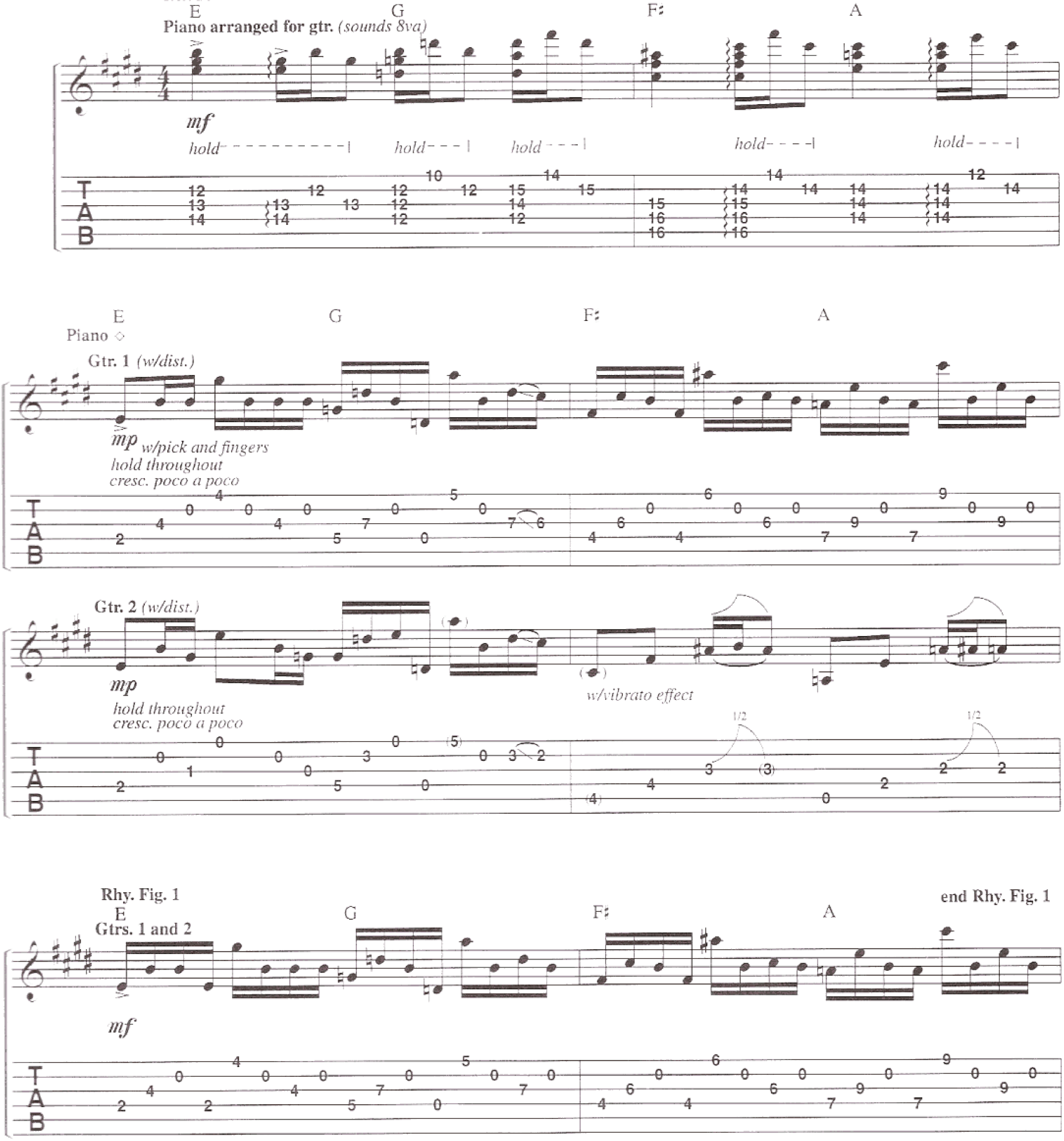
THRU THE EYES OF RUBY

Words and Music by
BILLY CORGAN

Tune all gtrs. down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Slow rock ♩= 70

Intro:


E
G
F♯
A
Piano arranged for gtr. (sounds 8va)
mf
hold
Piano ◇
Gtr. 1 (w/dist.)
mp w/pick and fingers
hold throughout
cresc. poco a poco
Gtr. 2 (w/dist.)
w/vibrato effect
1/2
Rhy. Fig. 1
end Rhy. Fig. 1
Gtrs. 1 and 2
T
A
B

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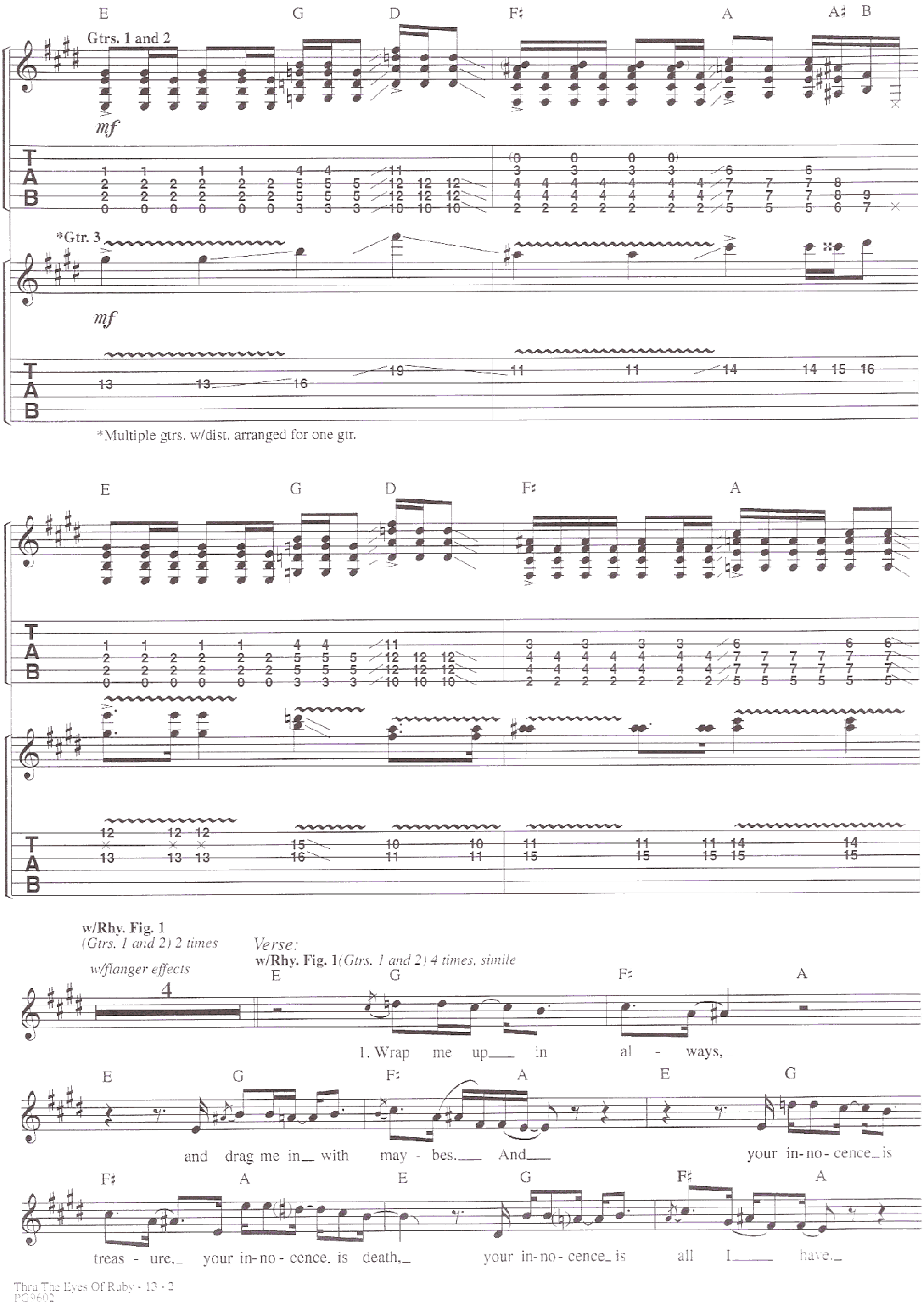
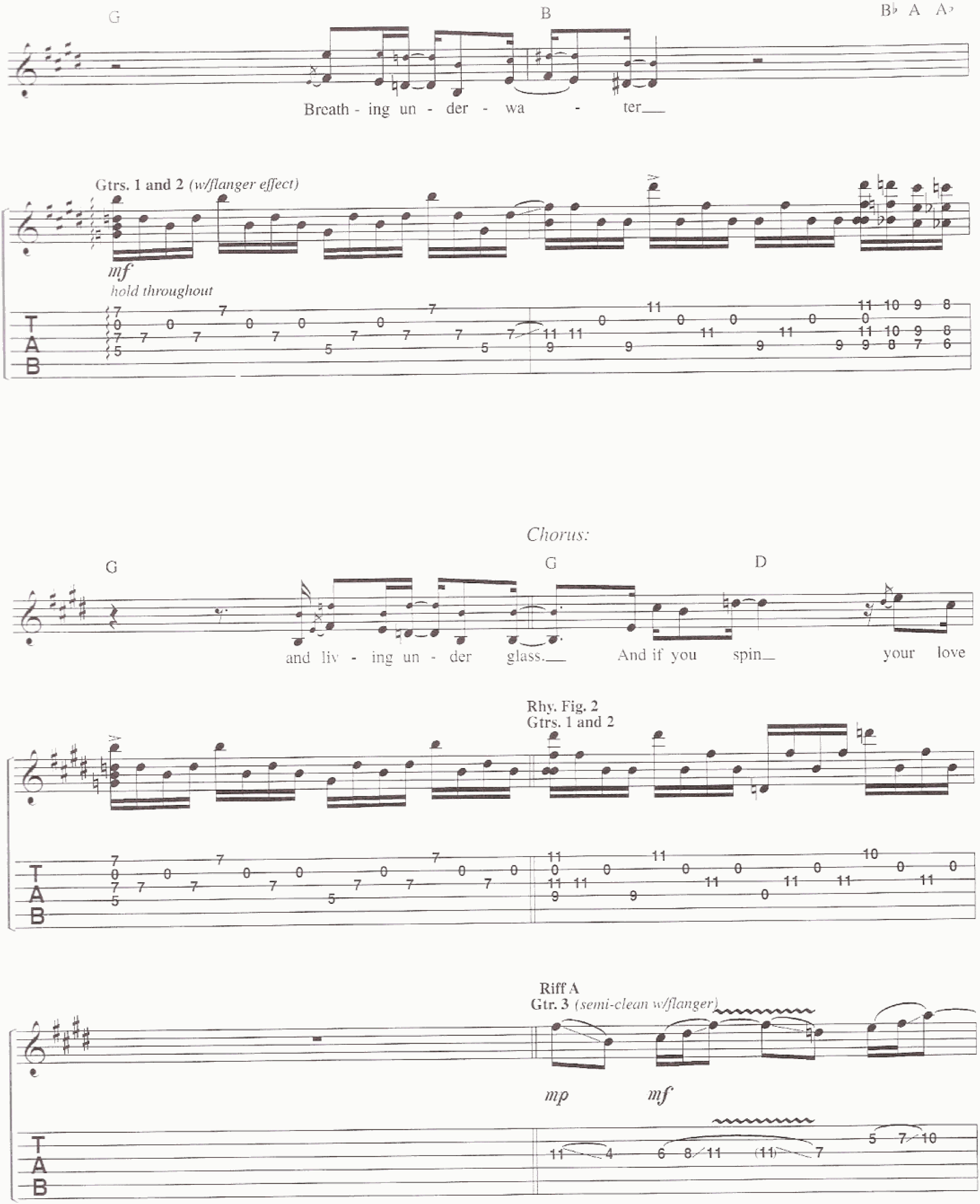
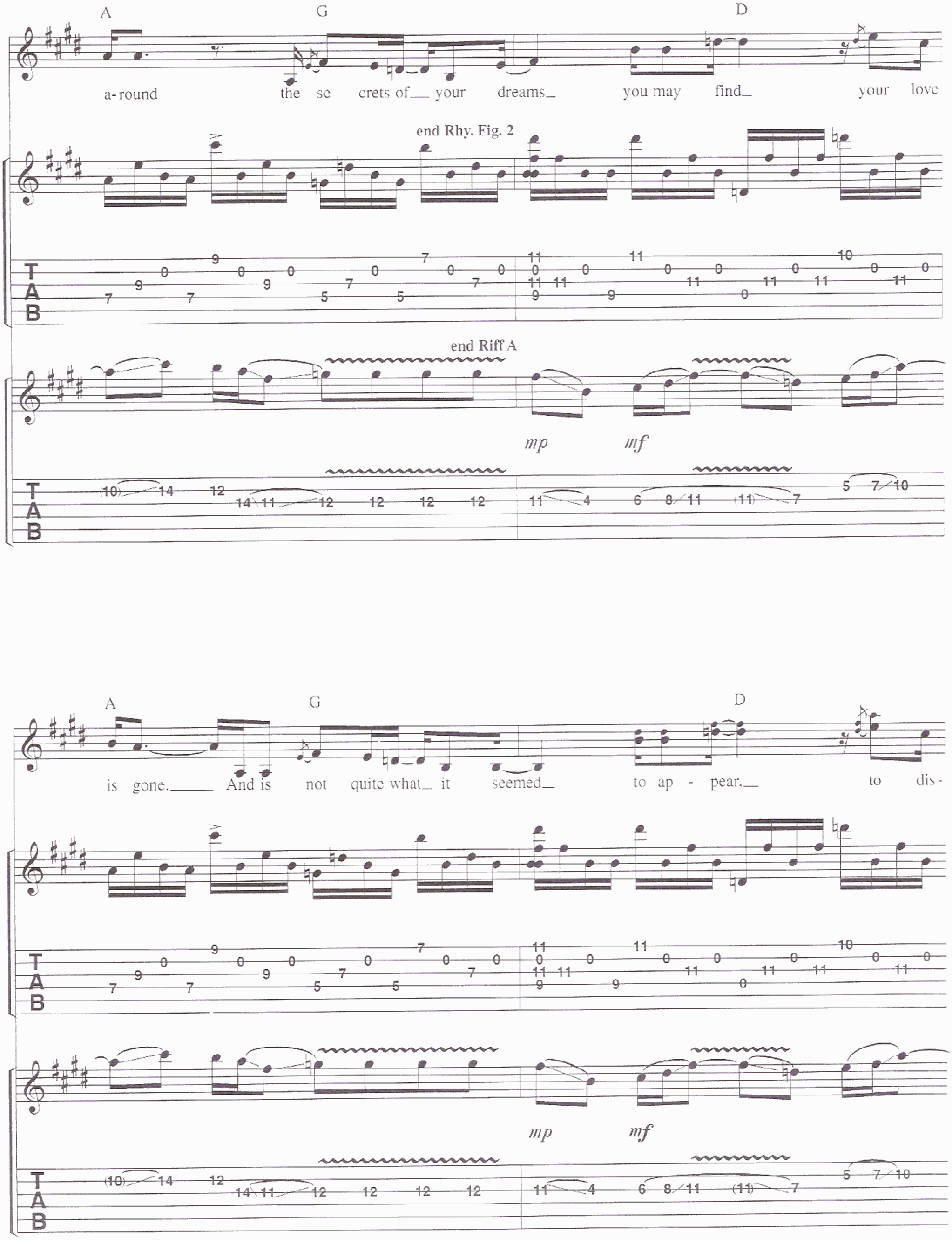
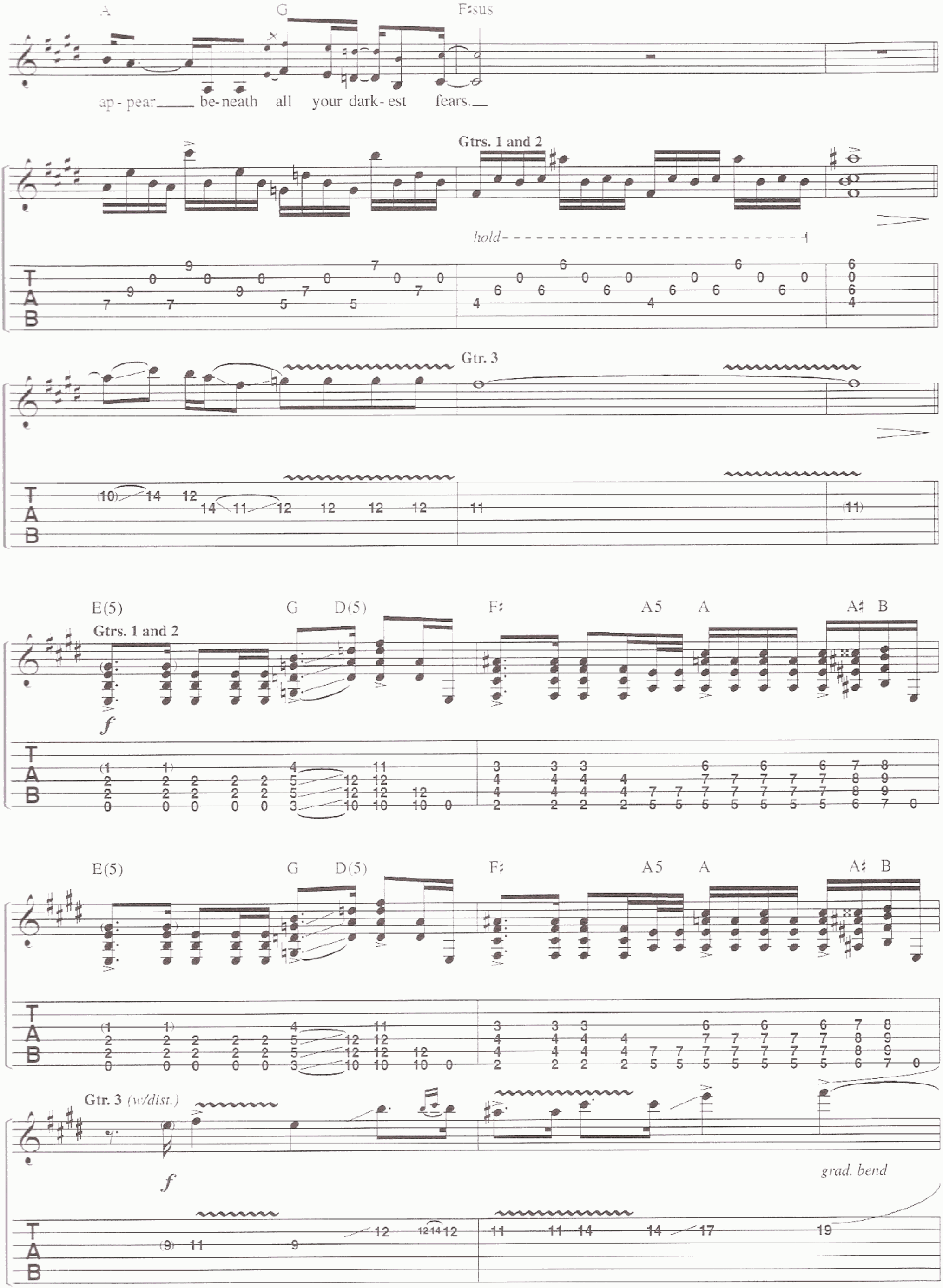
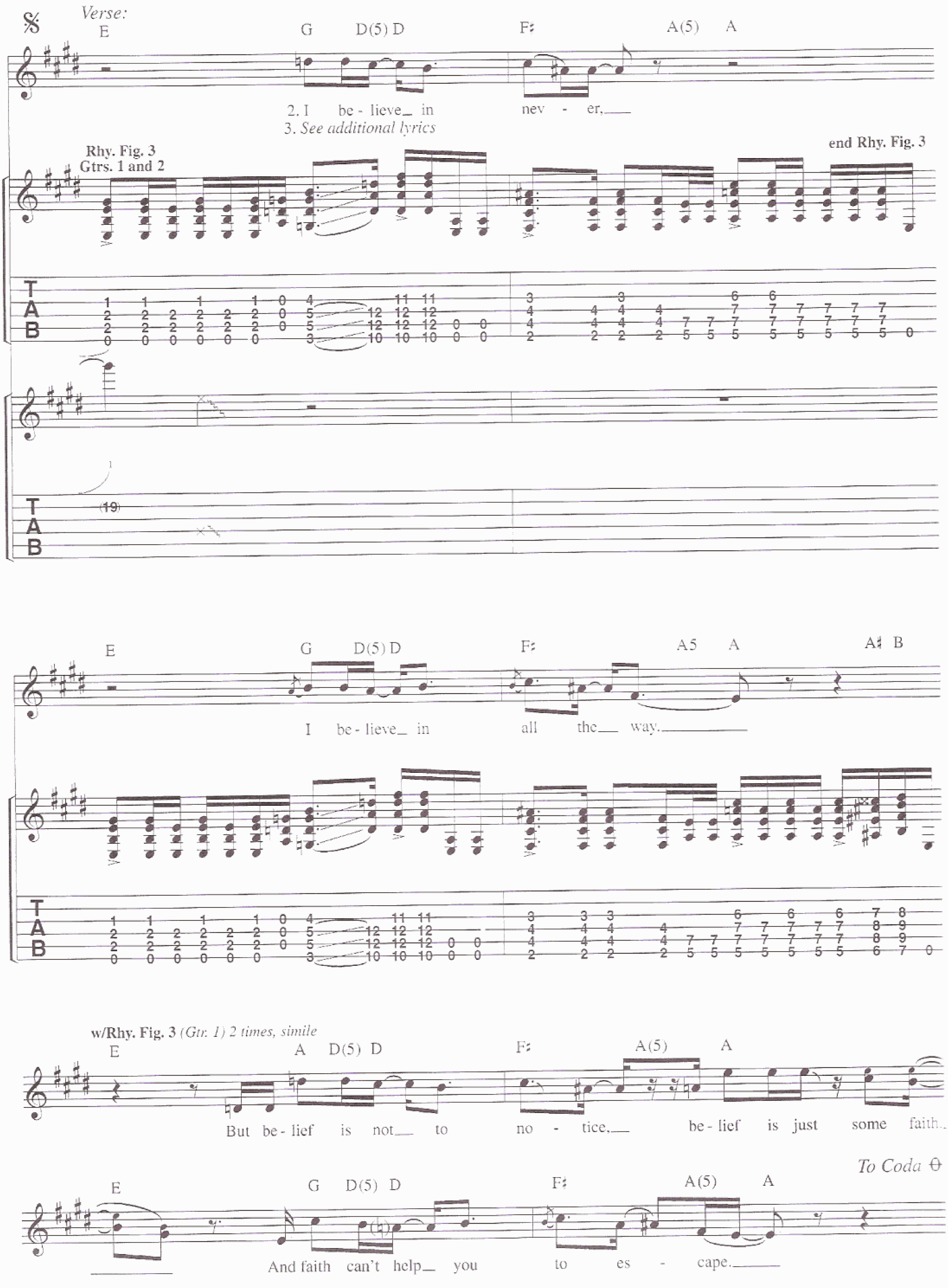

E
G
D
F♯
A
A♯
B
Gtrs. 1 and 2
mf
*Gtr. 3
mf
w/Rhy. Fig. 1
(Gtrs. 1 and 2) 2 times
w/flanger effects
4
Verse:
w/Rhy. Fig. 1 (Gtrs. 1 and 2) 4 times, simile
1. Wrap me up in al - ways,
and drag me in with may - bes. And
your in-no-cence is
treas - ure, your in-no-cence is death,
your in-no-cence is all I have.

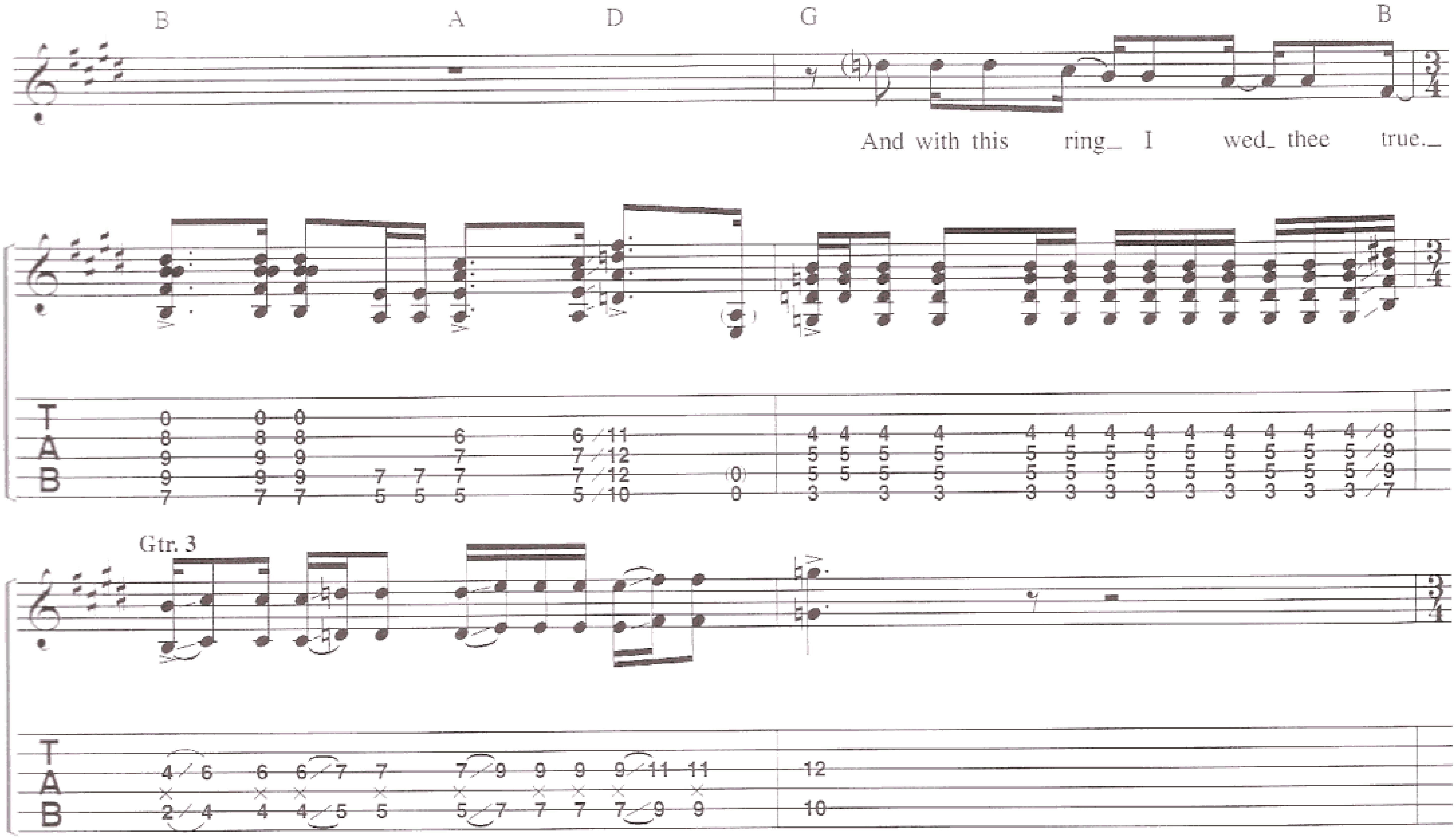
*Multiple gtrs. w/dist. arranged for one gtr.

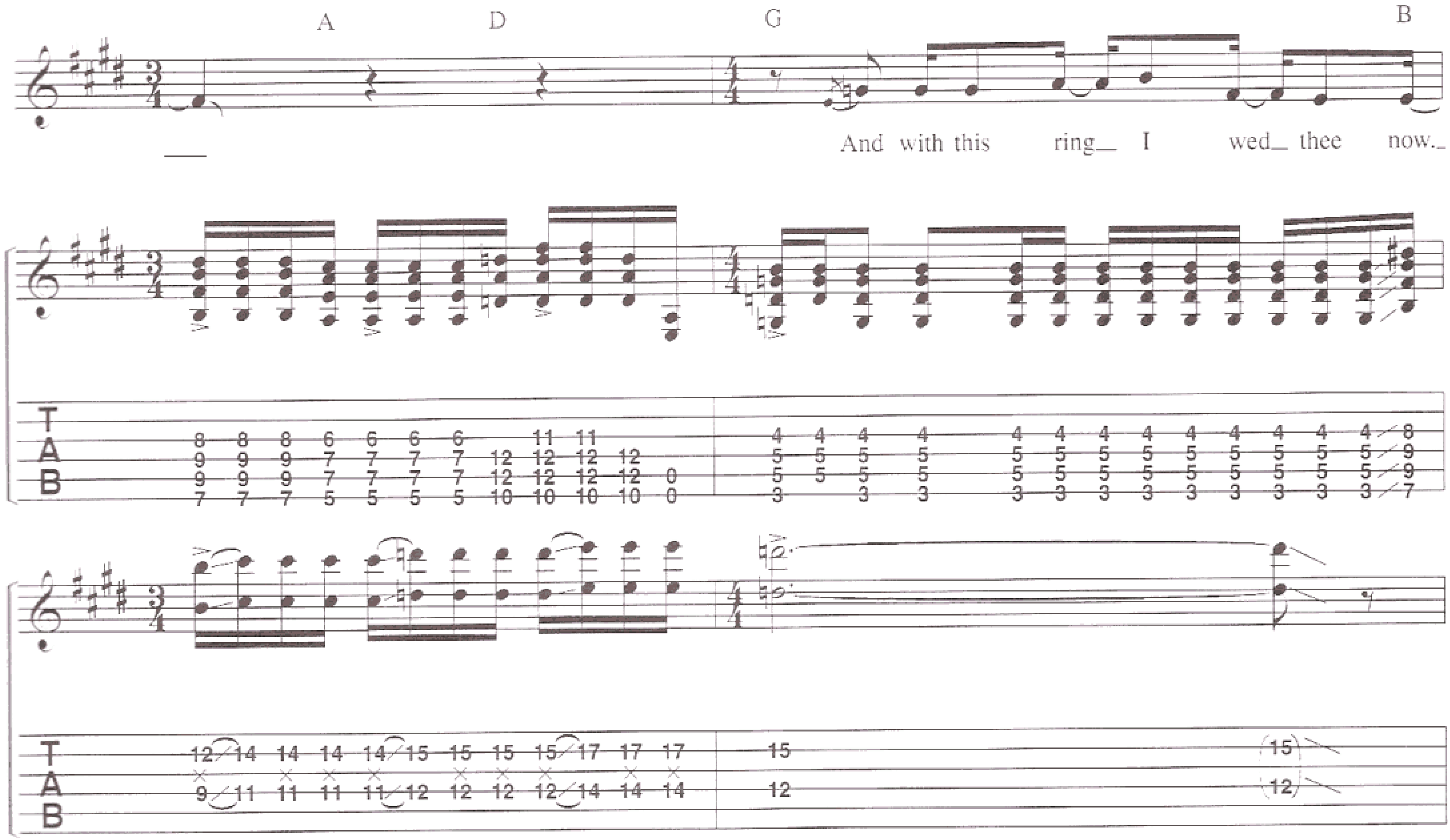

G
B
B♭ A A♭
Breath - ing un - der - wa - ter
Gtrs. 1 and 2 (w/flanger effect)
mf
hold throughout
Chorus:
G
G
D
and liv - ing un - der glass. And if you spin your love
Rhy. Fig. 2
Gtrs. 1 and 2
Riff A
Gtr. 3 (semi-clean w/flanger)
mp
mf

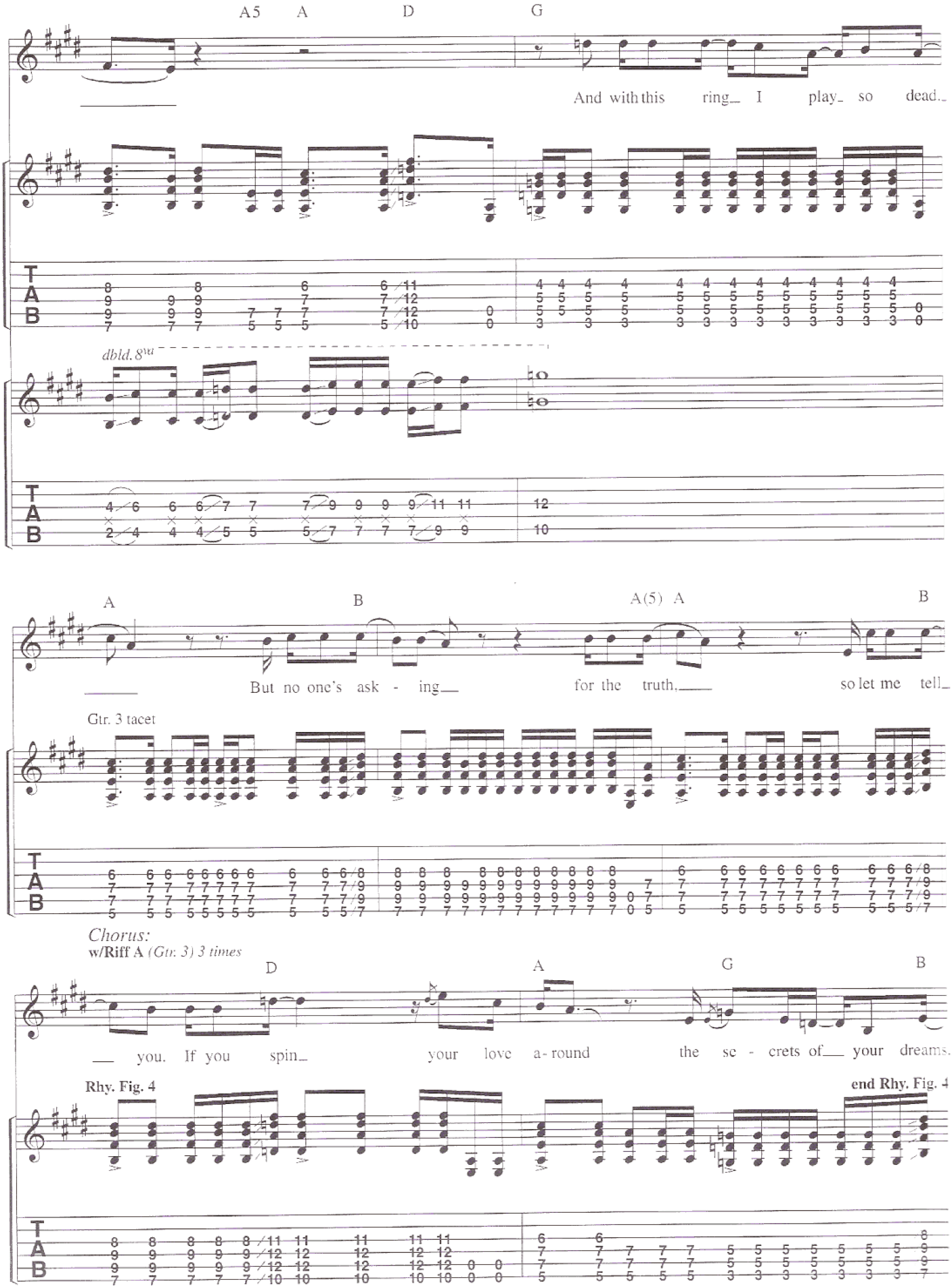

A
G
D
a-round the se - crets of your dreams you may find your love
end Rhy. Fig. 2
T A B
end Riff A
mp
mf
T A B
A
G
D
is gone. And is not quite what it seemed to ap - pear, to dis -
T A B
mp
mf
T A B

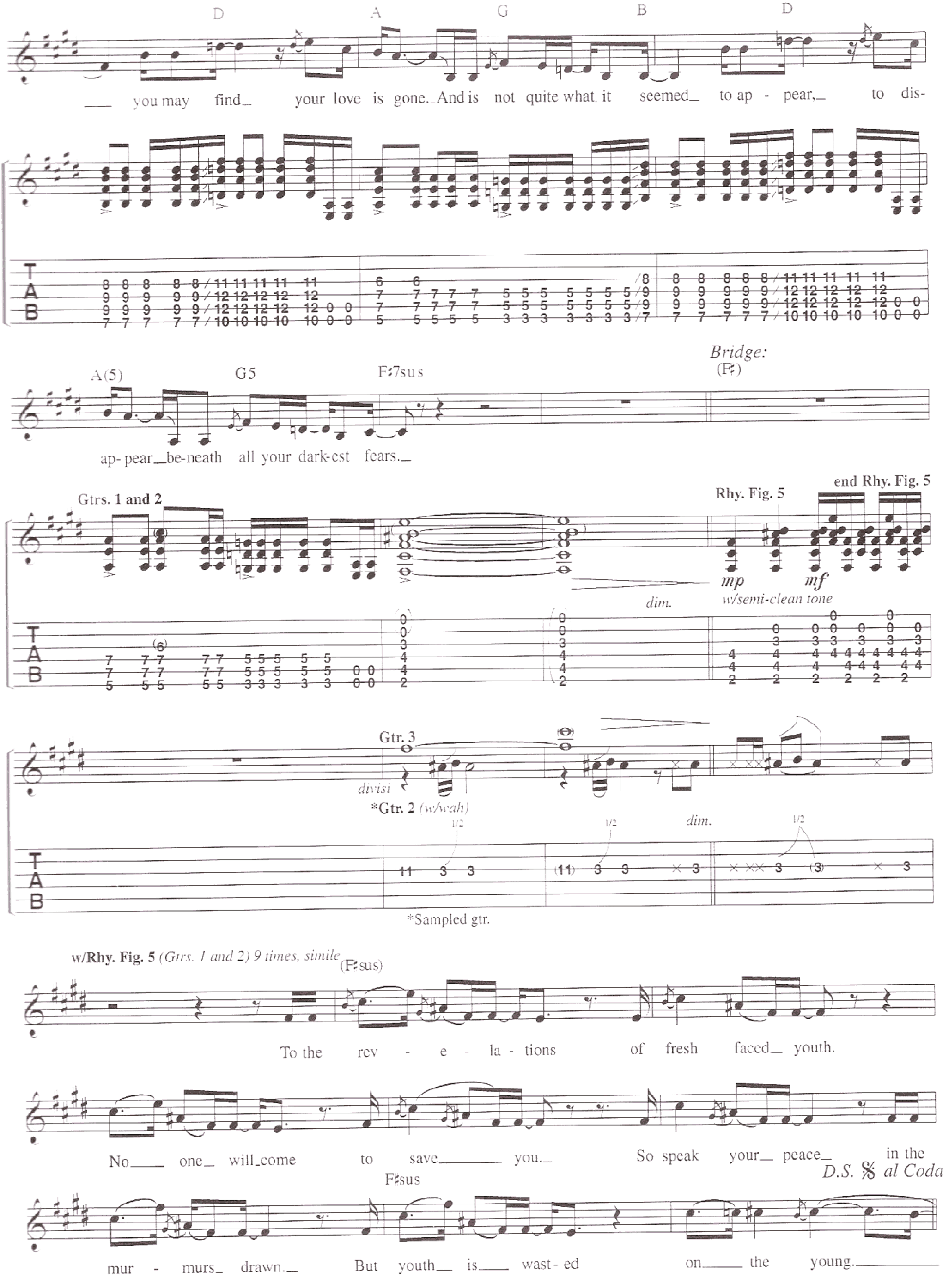

A
G
F♯sus
ap - pear ___ be-neath all your dark - est fears. ___
Gtrs. 1 and 2
hold
Gtr. 3
E(5)
G
D(5)
F♯
A5
A
A♯
B
f
Gtr. 3 (w/dist.)
grad. bend
T
A
B

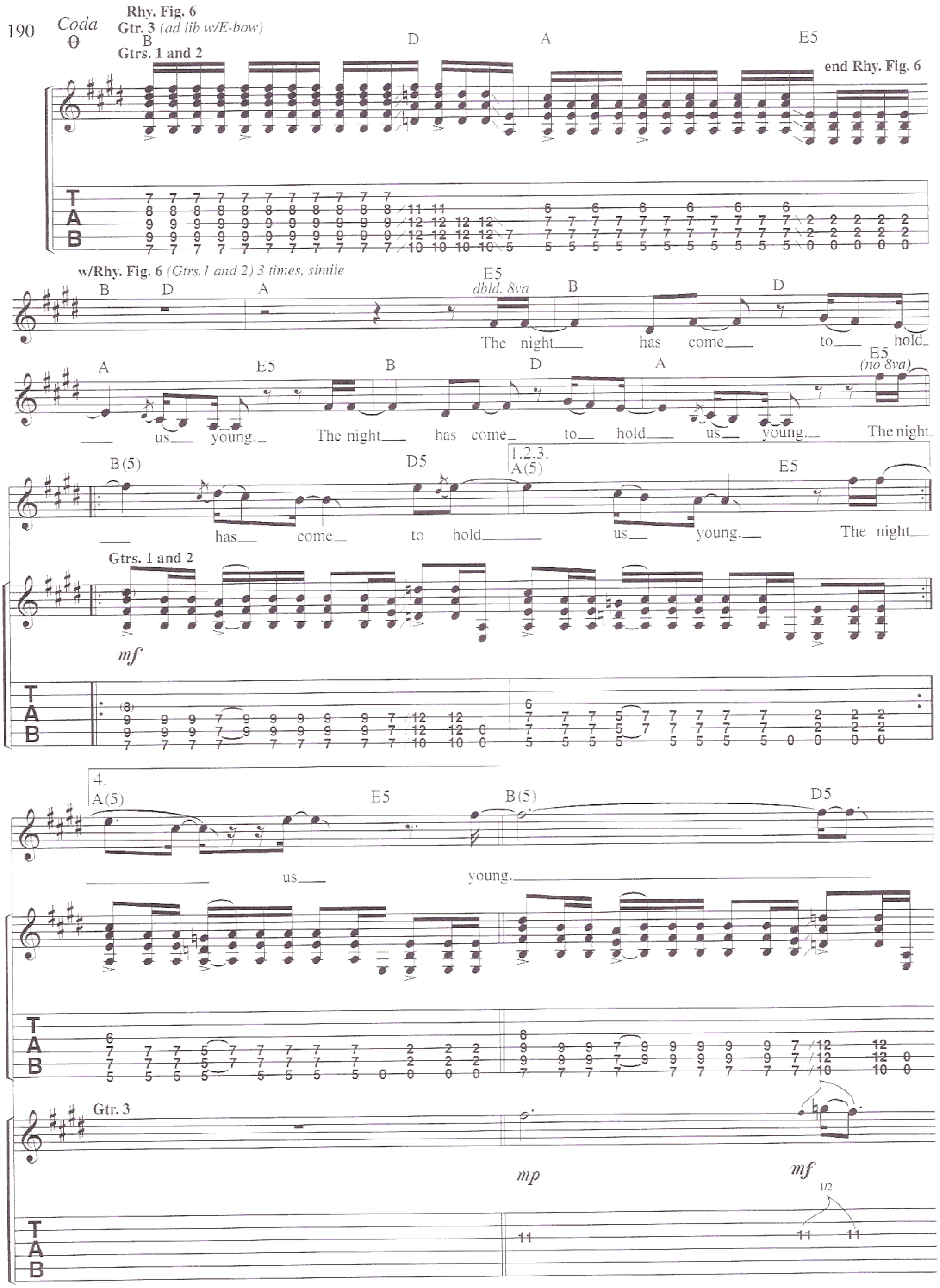

Verse:
E
G D(5) D
F♯
A(5) A
2. I be - lieve in nev - er,
3. See additional lyrics
Rhy. Fig. 3
Gtrs. 1 and 2
end Rhy. Fig. 3
E
G D(5) D
F♯
A5 A
A♯ B
I be - lieve in all the way.
w/Rhy. Fig. 3 (Gtr. 1) 2 times, simile
E
A D(5) D
F♯
A(5) A
But be - lief is not to no - tice, be - lief is just some faith.
E
G D(5) D
F♯
A(5) A
To Coda
And faith can't help you to es - cape.

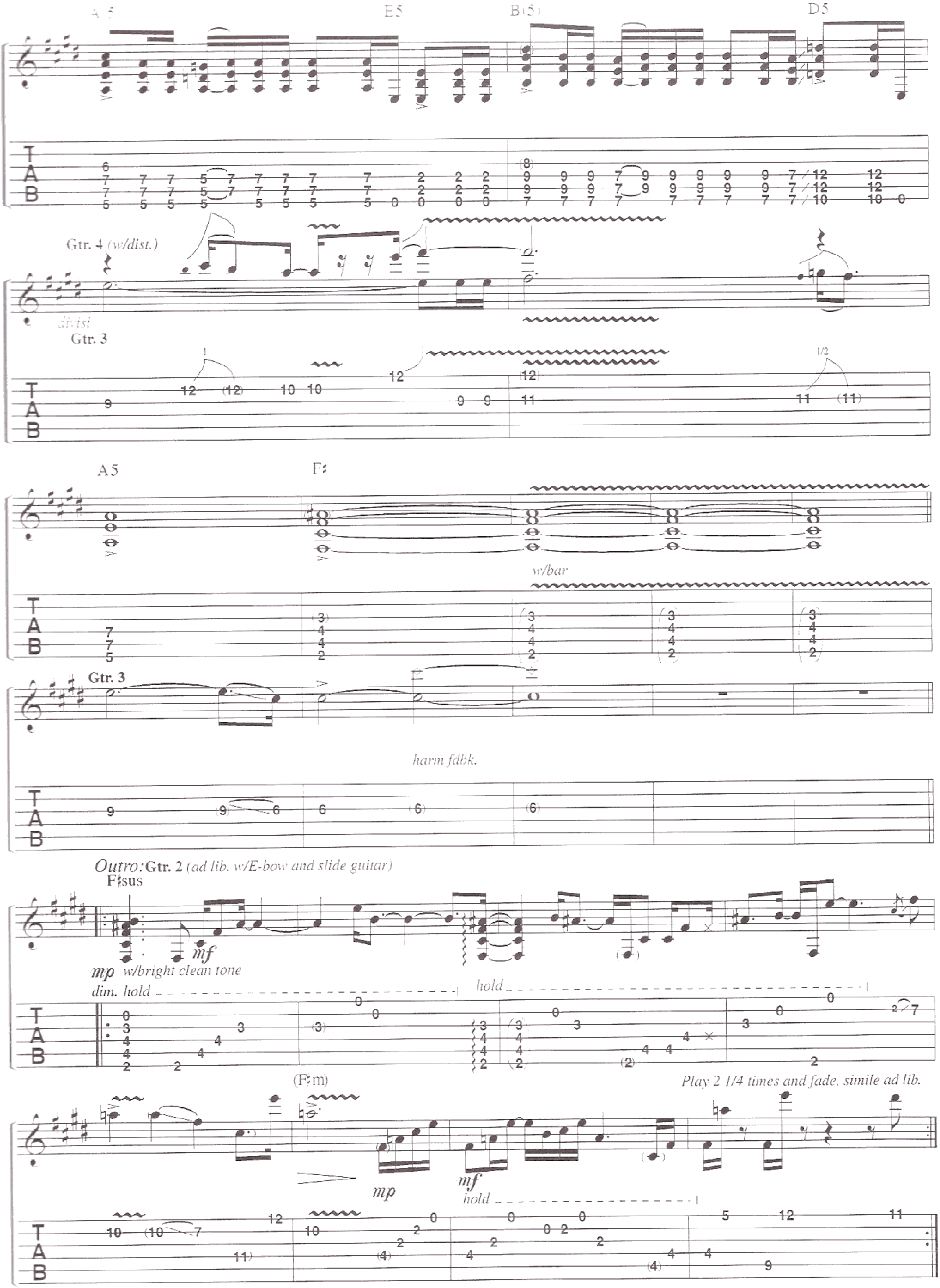

B
A
D
G
B
And with this ring_ I wed_ thee true._
Gtr. 3


A
D
G
B
And with this ring_ I wed_ thee now._


A5
A
D
G
And with this ring I play so dead.
dbld. 8va
A
B
A(5) A
B
But no one's ask - ing for the truth, so let me tell
Gtr. 3 tacet
Chorus:
w/Riff A (Gtr. 3) 3 times
D
A
G
B
you. If you spin your love a-round the se - crets of your dreams.
Rhy. Fig. 4
end Rhy. Fig. 4
T
A
B

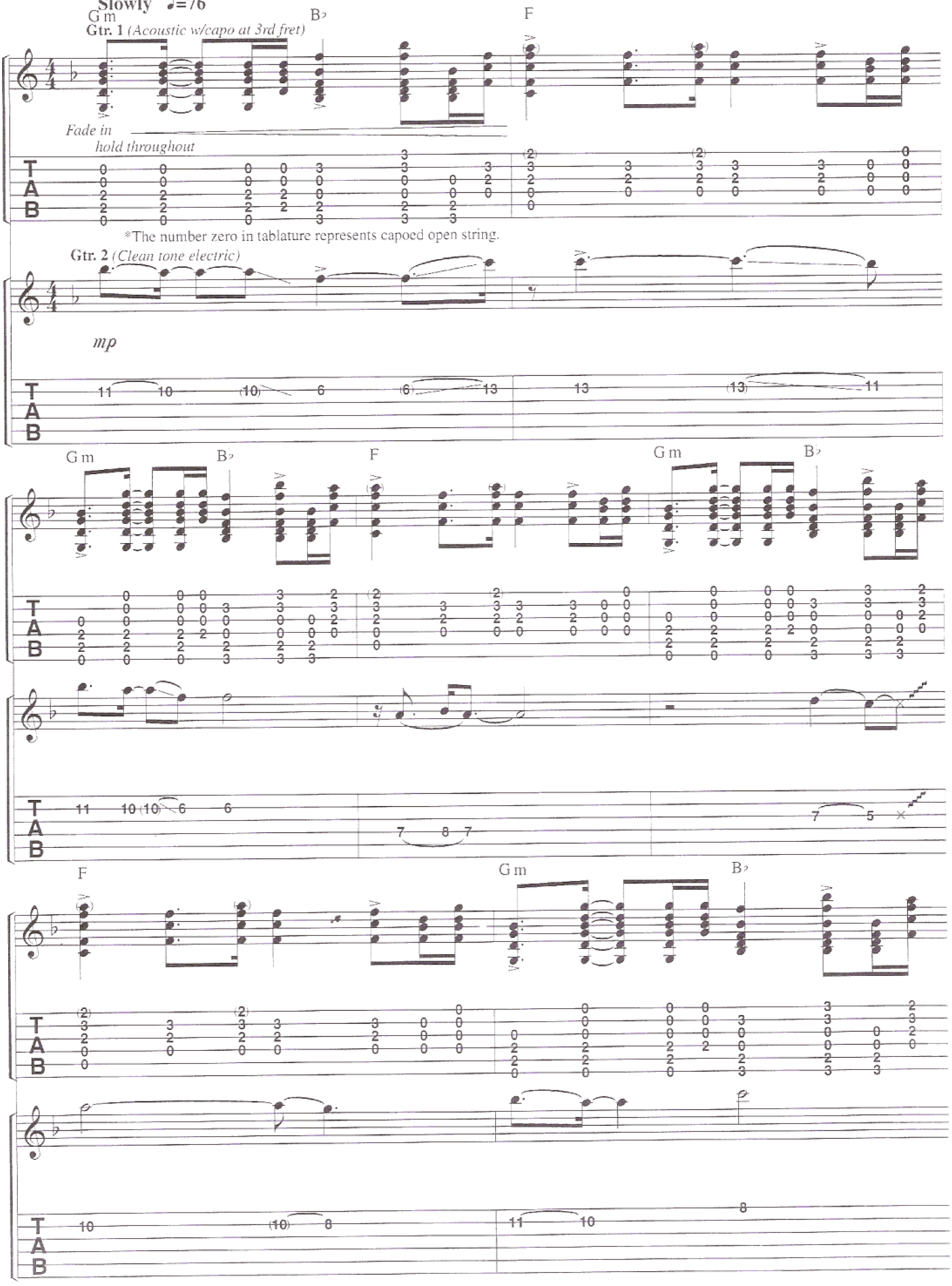

D
A
G
B
D
you may find your love is gone. And is not quite what it seemed to ap - pear, to dis-
T
A
B
A(5)
G5
F♯7sus
ap- pear be-neath all your dark-est fears.
Bridge:
(F♯)
Gtrs. 1 and 2
Rhy. Fig. 5
end Rhy. Fig. 5
mp
mf
dim.
w/semi-clean tone
Gtr. 3
divisi
*Gtr. 2 (w/wah)
1/2
dim.
*Sampled gtr.
w/Rhy. Fig. 5 (Gtrs. 1 and 2) 9 times, simile
(F♯sus)
To the rev - e - la - tions of fresh faced youth.
No one will come to save you. So speak your peace in the
D.S. 𝄋 al Coda
F♯sus
mur - murs drawn. But youth is wast - ed on the young.


Coda
Rhy. Fig. 6
Gtr. 3 (ad lib w/E-bow)
Gtrs. 1 and 2
B
D
A
E5
end Rhy. Fig. 6
w/Rhy. Fig. 6 (Gtrs. 1 and 2) 3 times, simile
dbld. 8va
(no 8va)
The night has come to hold us young.
The night has come to hold us young.
The night has come to hold us young.
B(5)
D5
1.2.3.
A(5)
4.
mf
mp
1/2
Gtr. 3


A5
E5
B(5)
D5
T
A
B
Gtr. 4 (w/dist.)
divisi
Gtr. 3
1
1
1/2
A5
F♯
w/bar
Gtr. 3
harm fdbk.
Outro: Gtr. 2 (ad lib. w/E-bow and slide guitar)
F♯sus
mp
mf
w/bright clean tone
dim. hold
hold
(F♯m)
Play 2 1/4 times and fade, simile ad lib.
mp
mf
hold

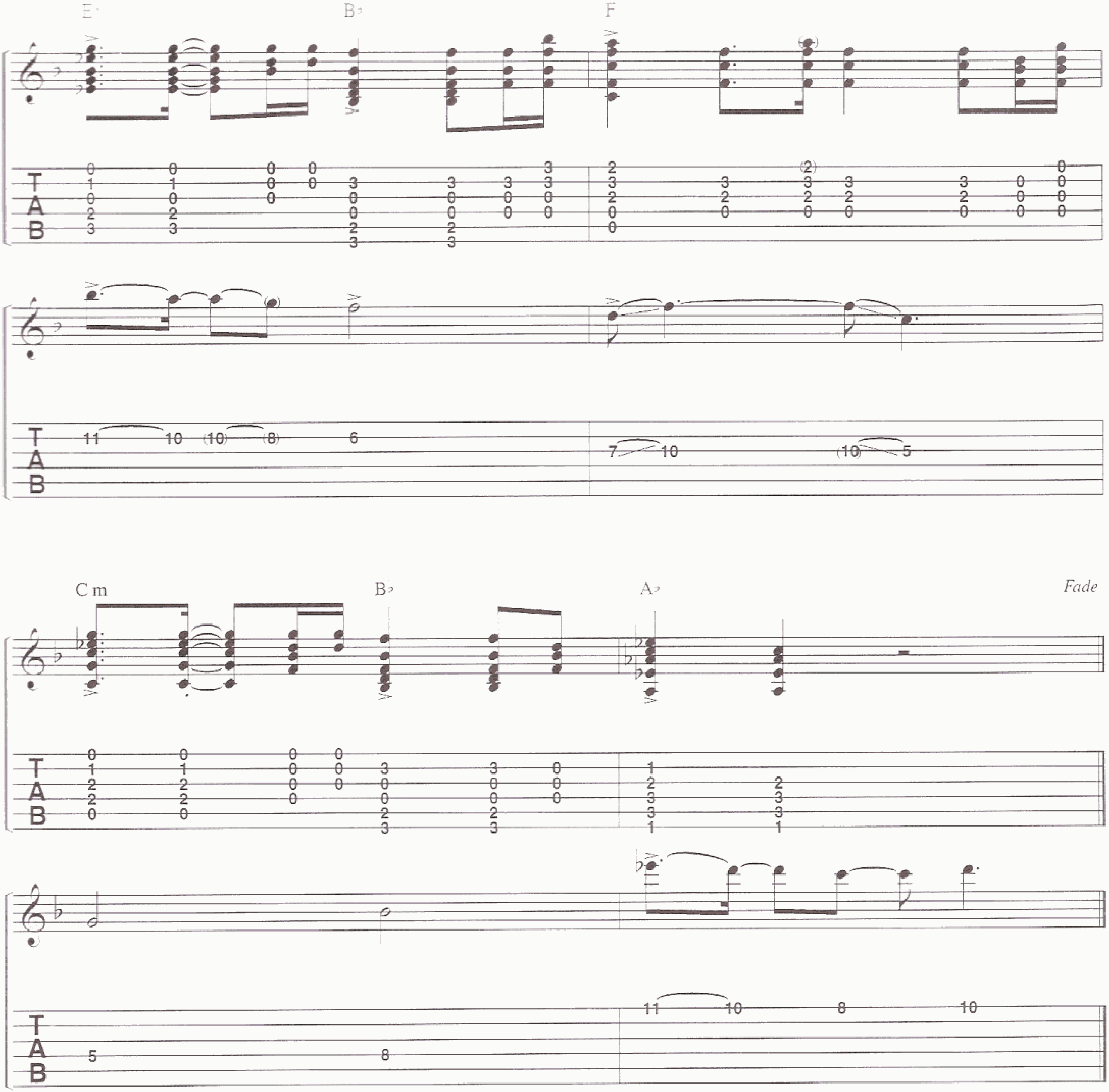
"Mellon Collie Reprise"
Tune gtrs. down 1/2 step:

Slowly ♩=76


G m
B♭
F
Gtr. 1 (Acoustic w/capo at 3rd fret)
Fade in
hold throughout
Gtr. 2 (Clean tone electric)
mp
T
A
B

*The number zero in tablature represents capoed open string.

]

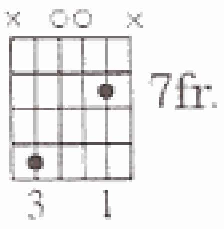


Verse 3:
Your strength is my weakness,
Your weakness my hate.
My love for you just can't explain
Why we're forever frozen.
Forever beautiful,
Forever lost inside ourselves…

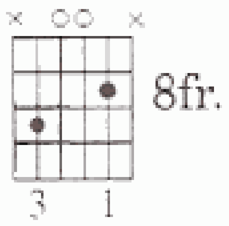
STUMBLEINE

This is another song in which Billy uses simple chord shapes (mostly power chords) in combination with open strings to produce more complex and interesting chord sounds.

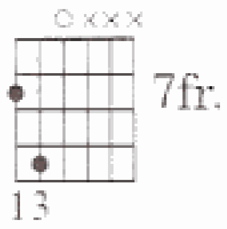
D



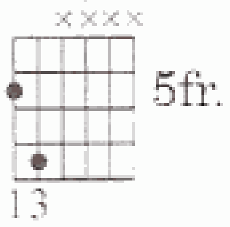
Dsus



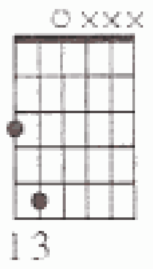
Bm



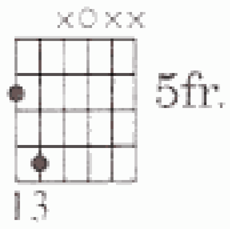
A(5)



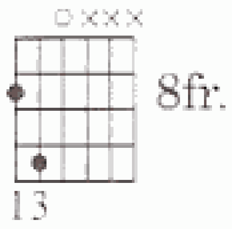
G5



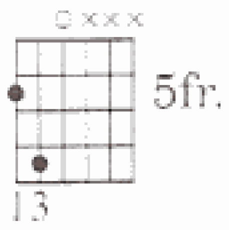
A7



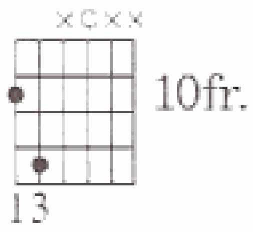
Csus2



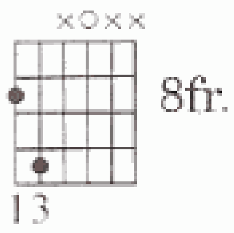
Asus



Dsus



C

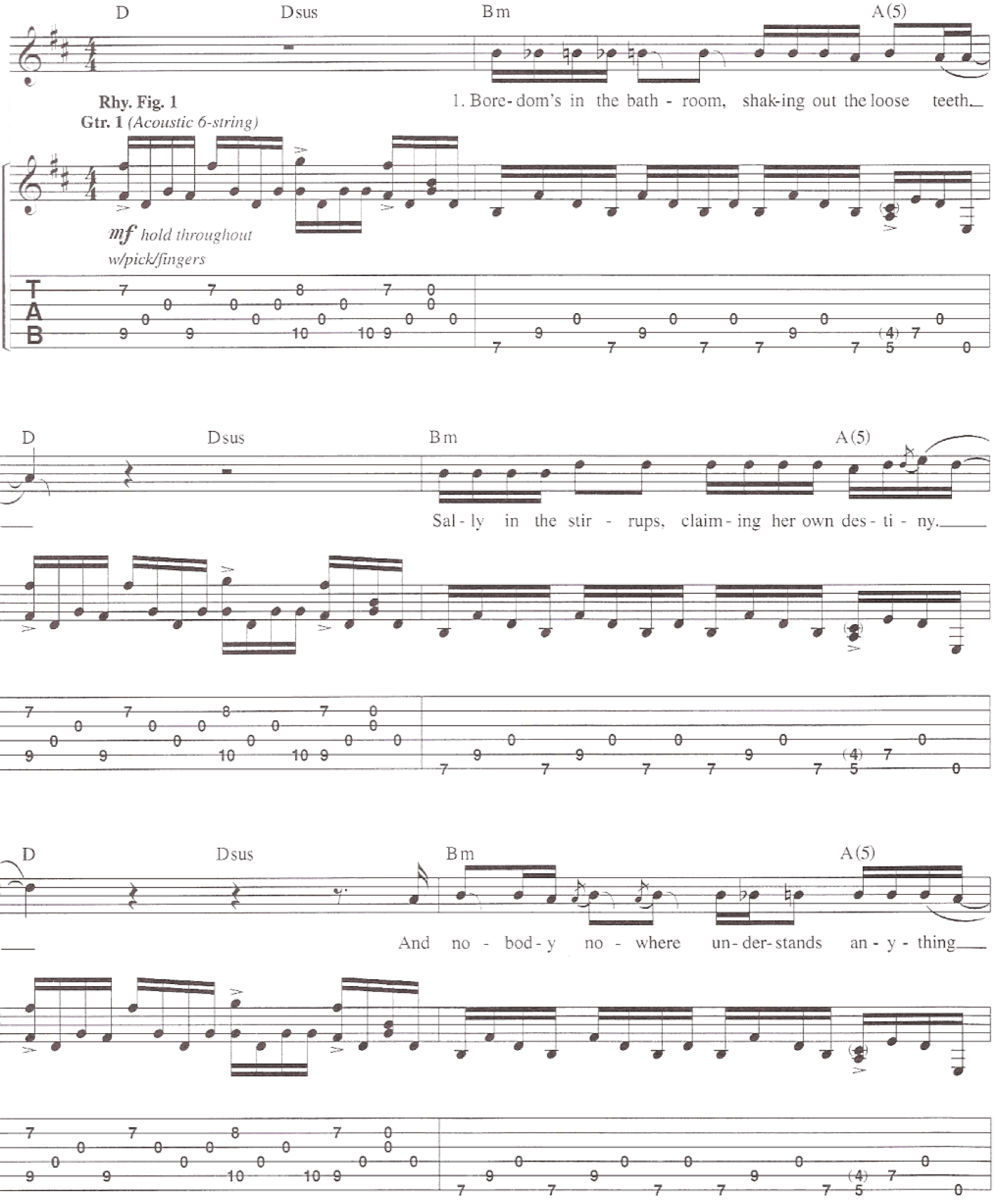


STUMBLEINE

Words and Music by
BILLY CORGAN

Tune gtr. down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Slowly ♩ = 62
Verse:


D
Dsus
Bm
A(5)
1. Bore-dom's in the bath - room, shak-ing out the loose teeth.
Rhy. Fig. 1
Gtr. 1 (Acoustic 6-string)
mf hold throughout
w/pick/fingers
T
A
B
D
Dsus
Bm
A(5)
Sal-ly in the stir - rups, claim-ing her own des-ti-ny.
D
Dsus
Bm
A(5)
And no - bod-y no - where un-der-stands an-y-thing

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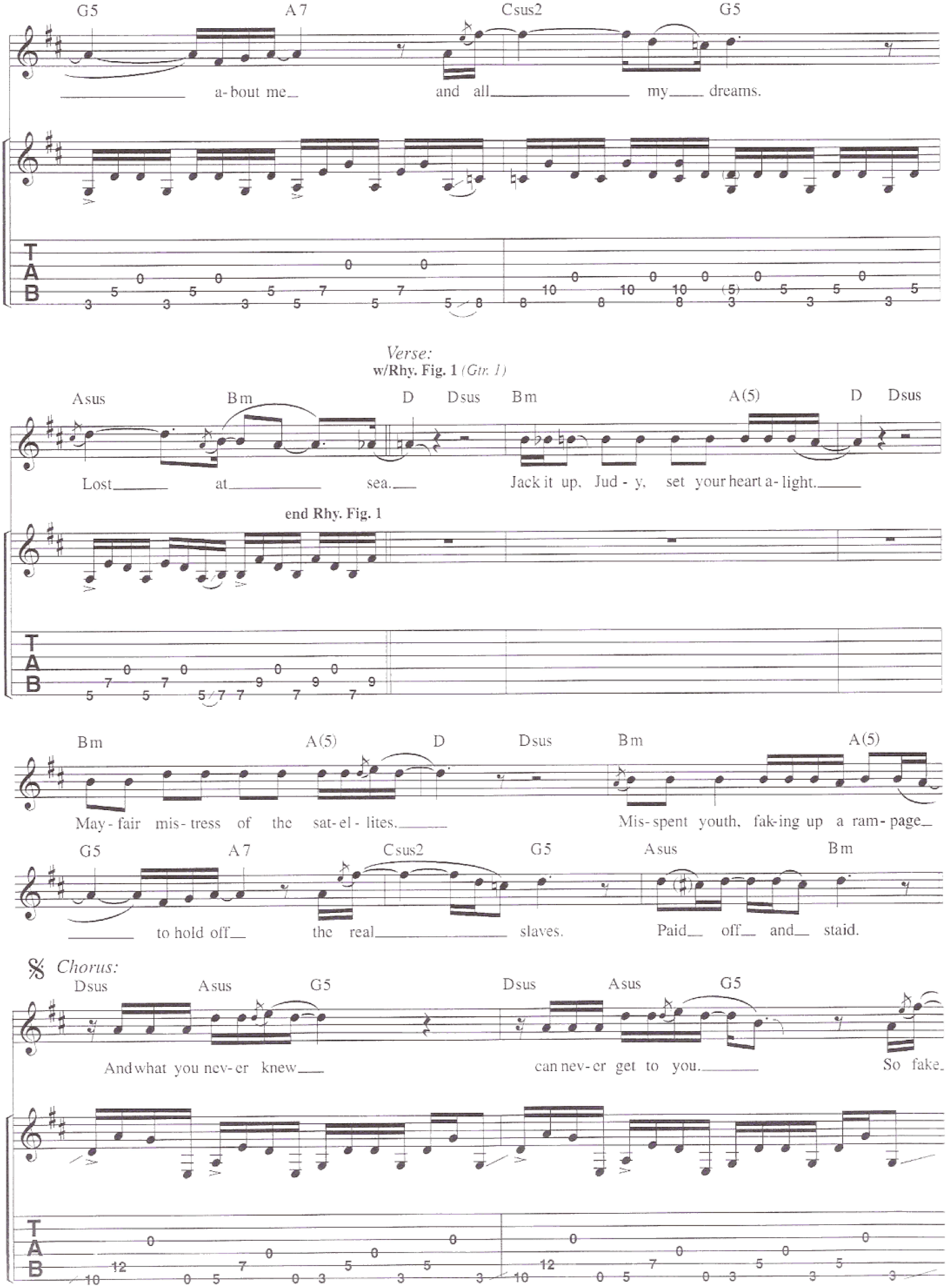
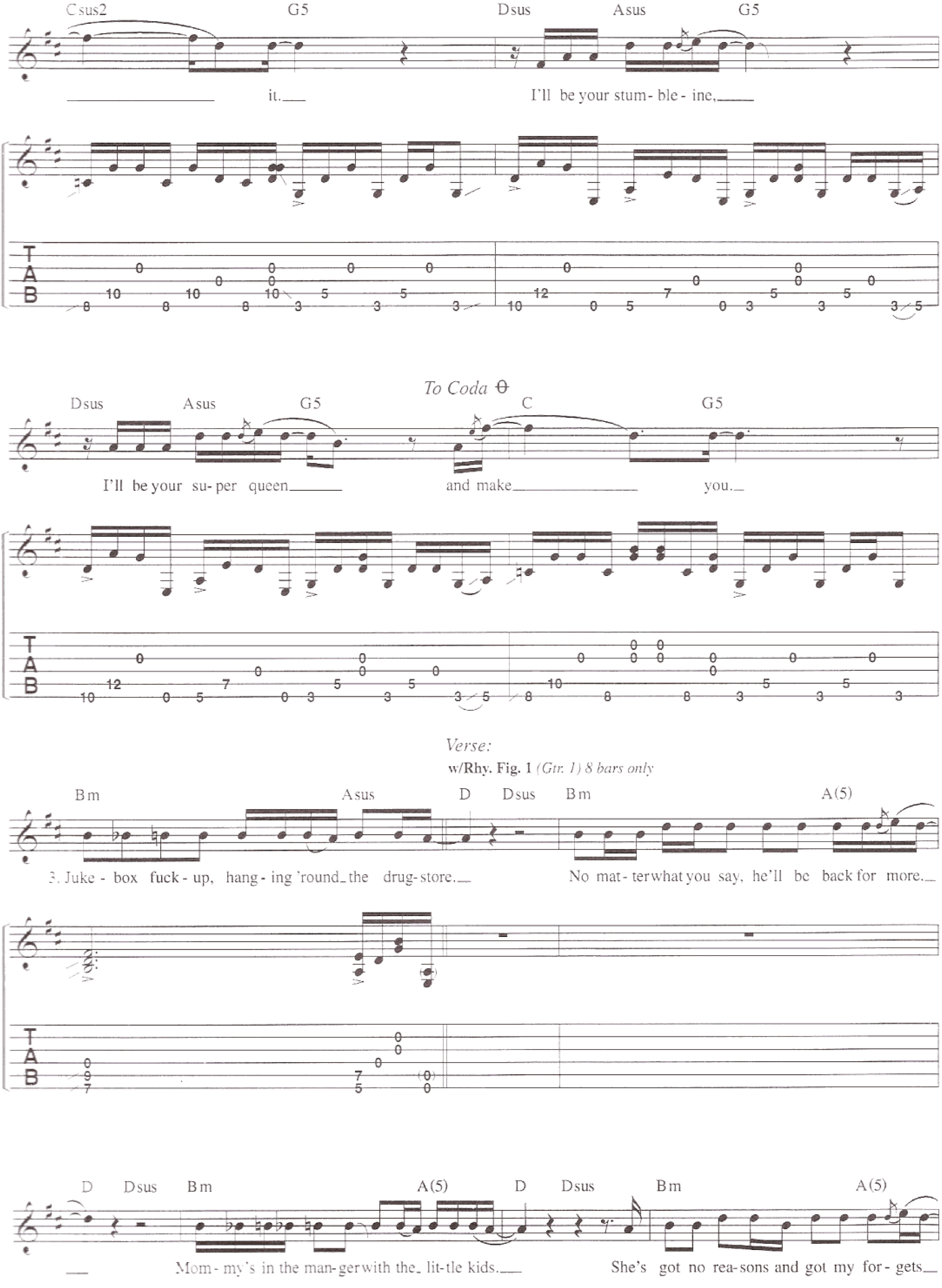
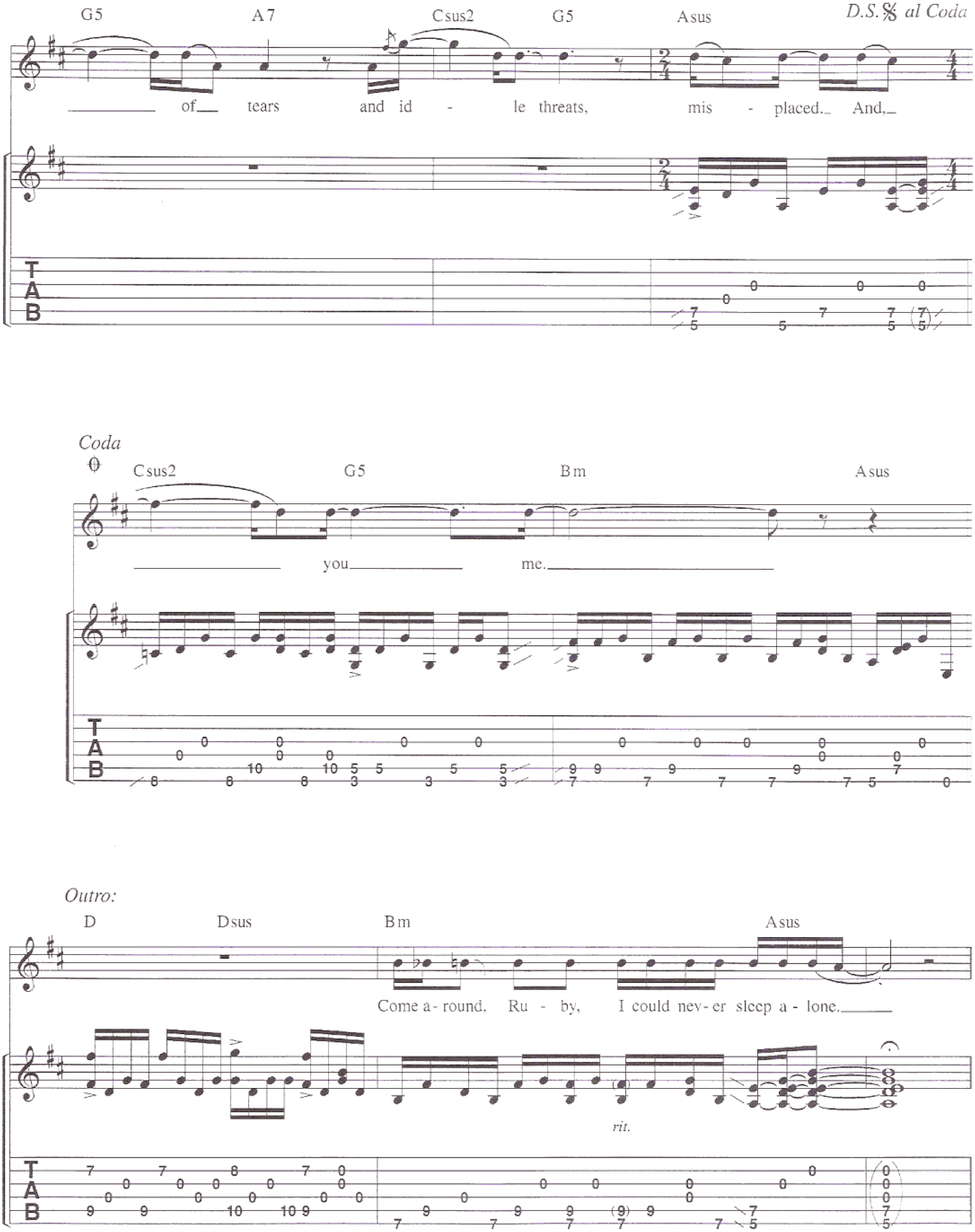

G5
A7
Csus2
G5
a-bout me
and all
my
dreams.
Verse:
w/Rhy. Fig. 1 (Gtr. 1)
Asus
Bm
D
Dsus
Bm
A(5)
D
Dsus
Lost
at
sea.
Jack it up, Jud-y, set your heart a-light.
end Rhy. Fig. 1
Bm
A(5)
D
Dsus
Bm
A(5)
May-fair mis-tress of the sat-el-lites.
Mis-spent youth, fak-ing up a ram-page
G5
A7
Csus2
G5
Asus
Bm
to hold off
the real
slaves.
Paid off and staid.
Chorus:
Dsus
Asus
G5
Dsus
Asus
G5
And what you nev-er knew
can nev-er get to you.
So fake.
TAB


Csus2 G5 Dsus Asus G5
it. I'll be your stum-ble-ine,
Dsus Asus G5 To Coda C G5
I'll be your su-per queen and make you.
Verse:
w/Rhy. Fig. 1 (Gtr. 1) 8 bars only
Bm Asus D Dsus Bm A(5)
3. Juke-box fuck-up, hang-ing 'round the drug-store. No mat-ter what you say, he'll be back for more.
D Dsus Bm A(5) D Dsus Bm A(5)
Mom-my's in the man-ger with the lit-tle kids. She's got no rea-sons and got my for-gets
TAB

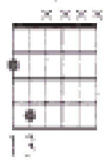

G5
A7
Csus2
G5
Asus
D.S. 𝄋 al Coda
of tears and id - le threats, mis - placed. And,
T
A
B
7 5 0 5 0 7 0 7 5 0 (7 5)
Coda
Csus2
G5
Bm
Asus
you me.
8 0 8 0 10 8 0 0 10 5 3 5 3 0 3 5 0 5 3
9 7 9 7 0 9 7 0 7 0 9 7 0 0 7 5 0 0
Outro:
D
Dsus
Bm
Asus
Come a - round, Ru - by, I could nev - er sleep a - lone.
rit.
7 0 9 0 7 0 9 0 0 8 0 10 0 0 7 0 10 9 0 0
7 9 7 0 9 0 9 7 (9) 7 9 0 0 7 0 7 5
0 0 0 7 5

X.Y.U.

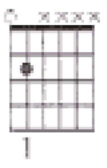
Words and Music by
BILLY CORGAN

Tune all gtrs. down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

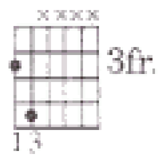
F♯5



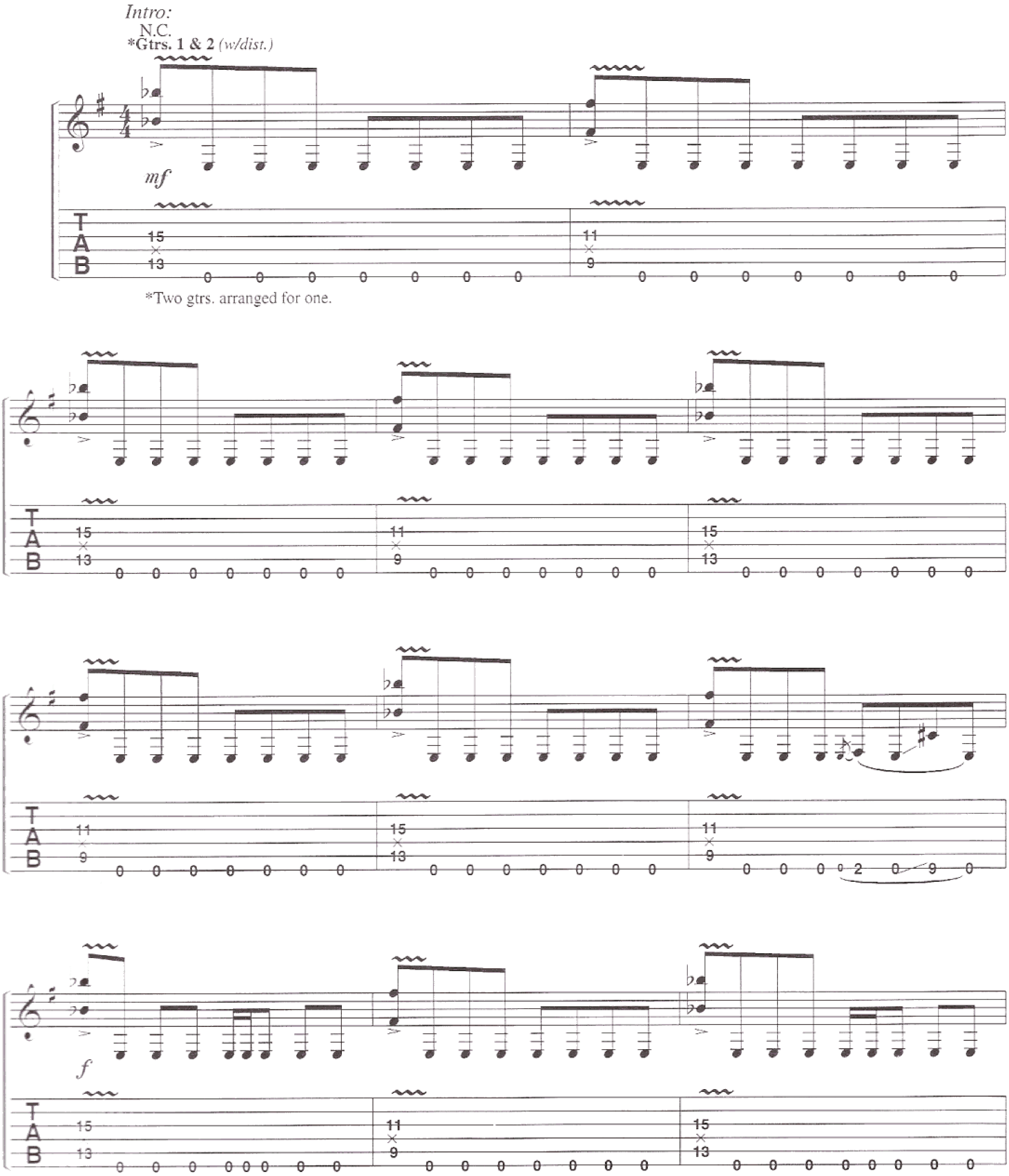
E5



G5



Moderate rock ♩ = 114


Intro:
N.C.
*Gtrs. 1 & 2 (w/dist.)
mf
f
T
A
B

*Two gtrs. arranged for one.

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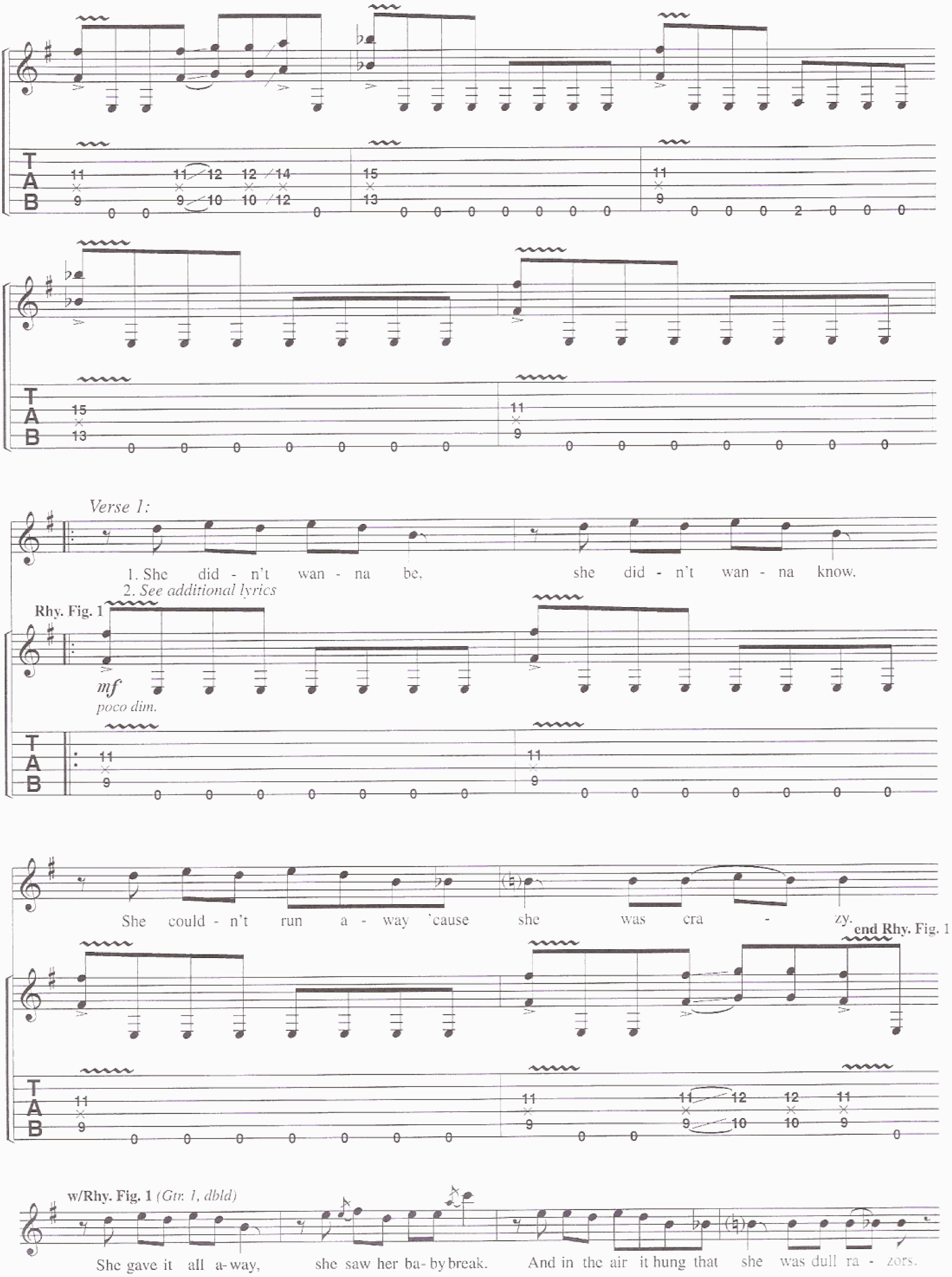
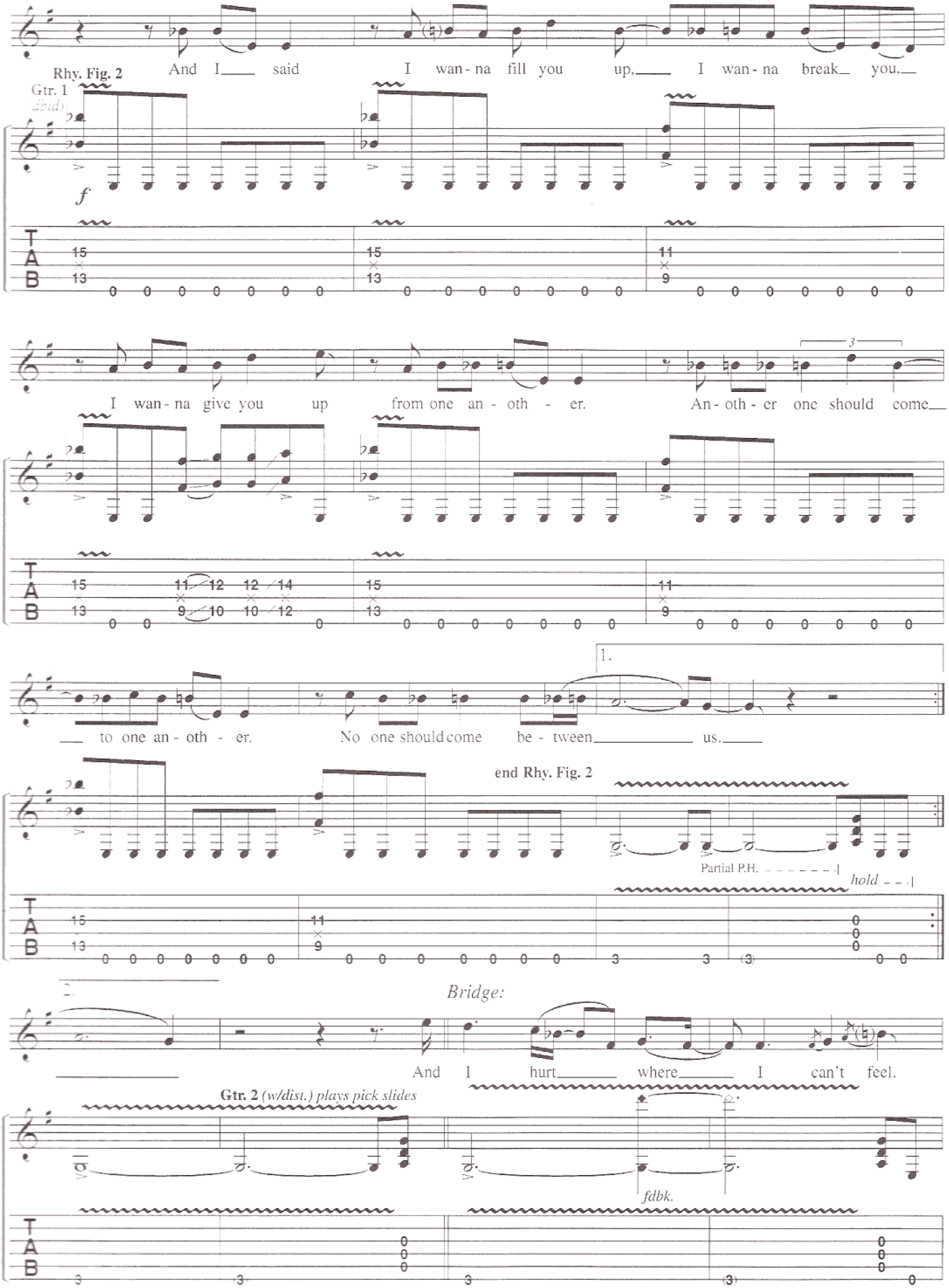
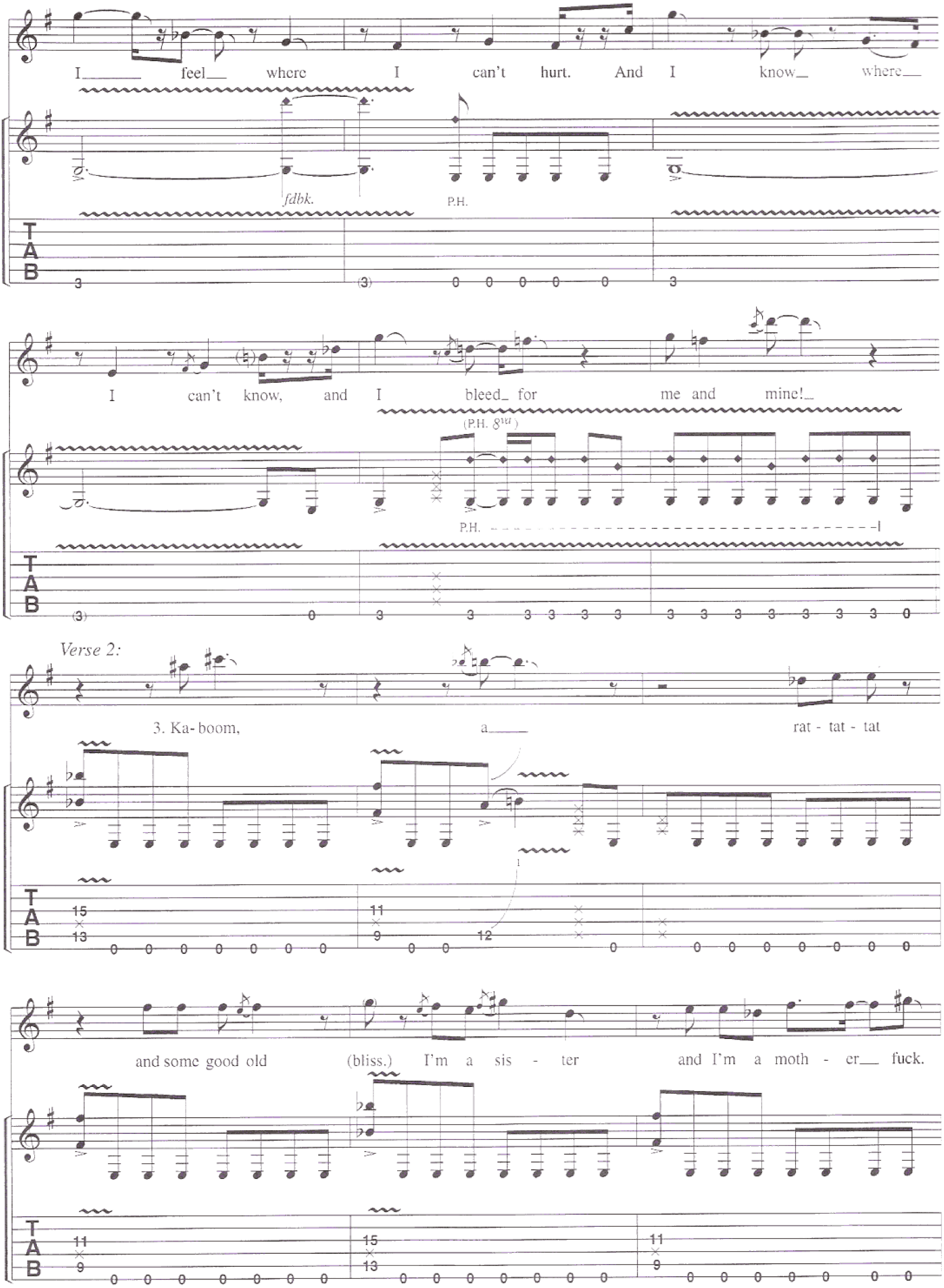
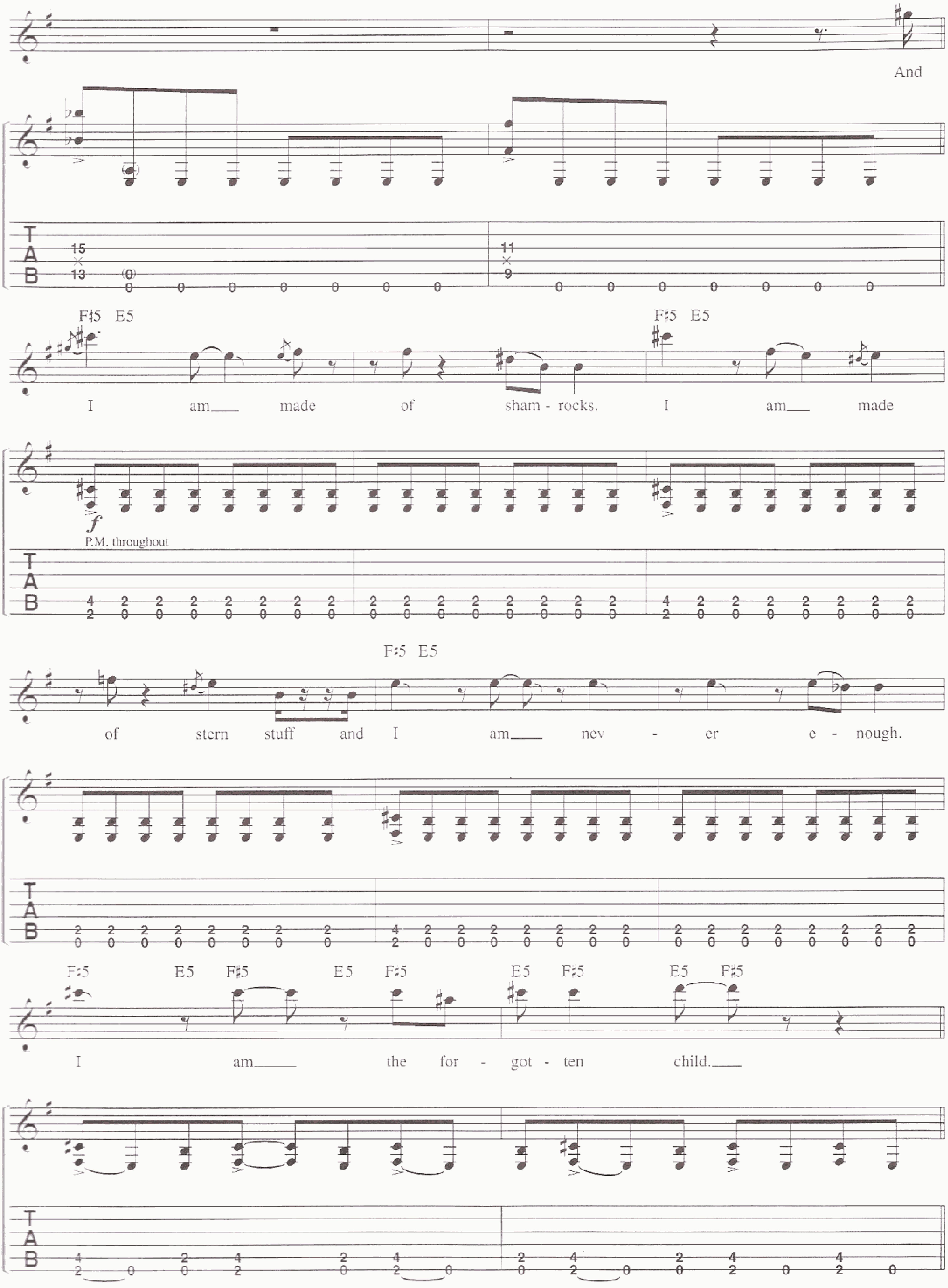
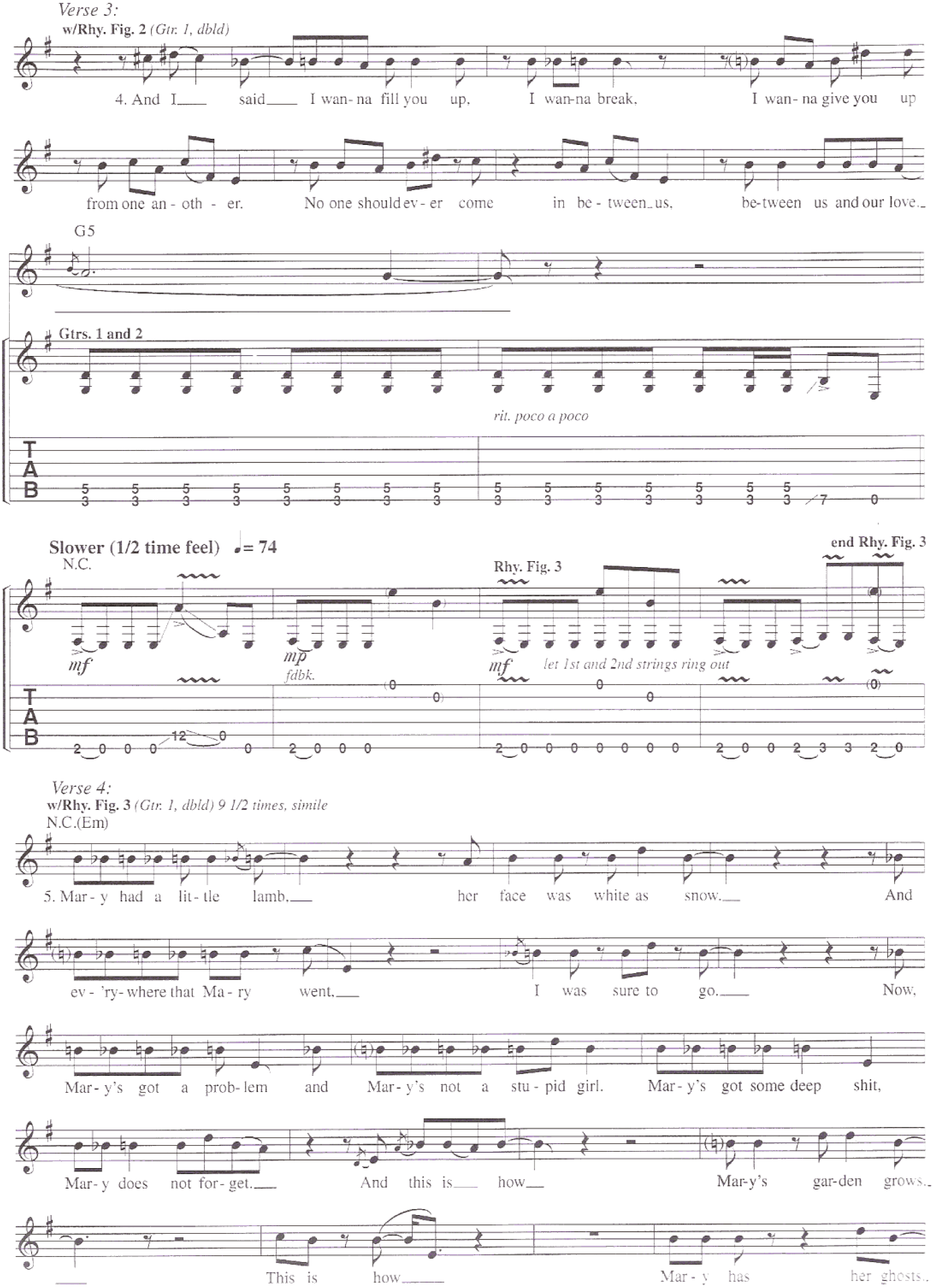
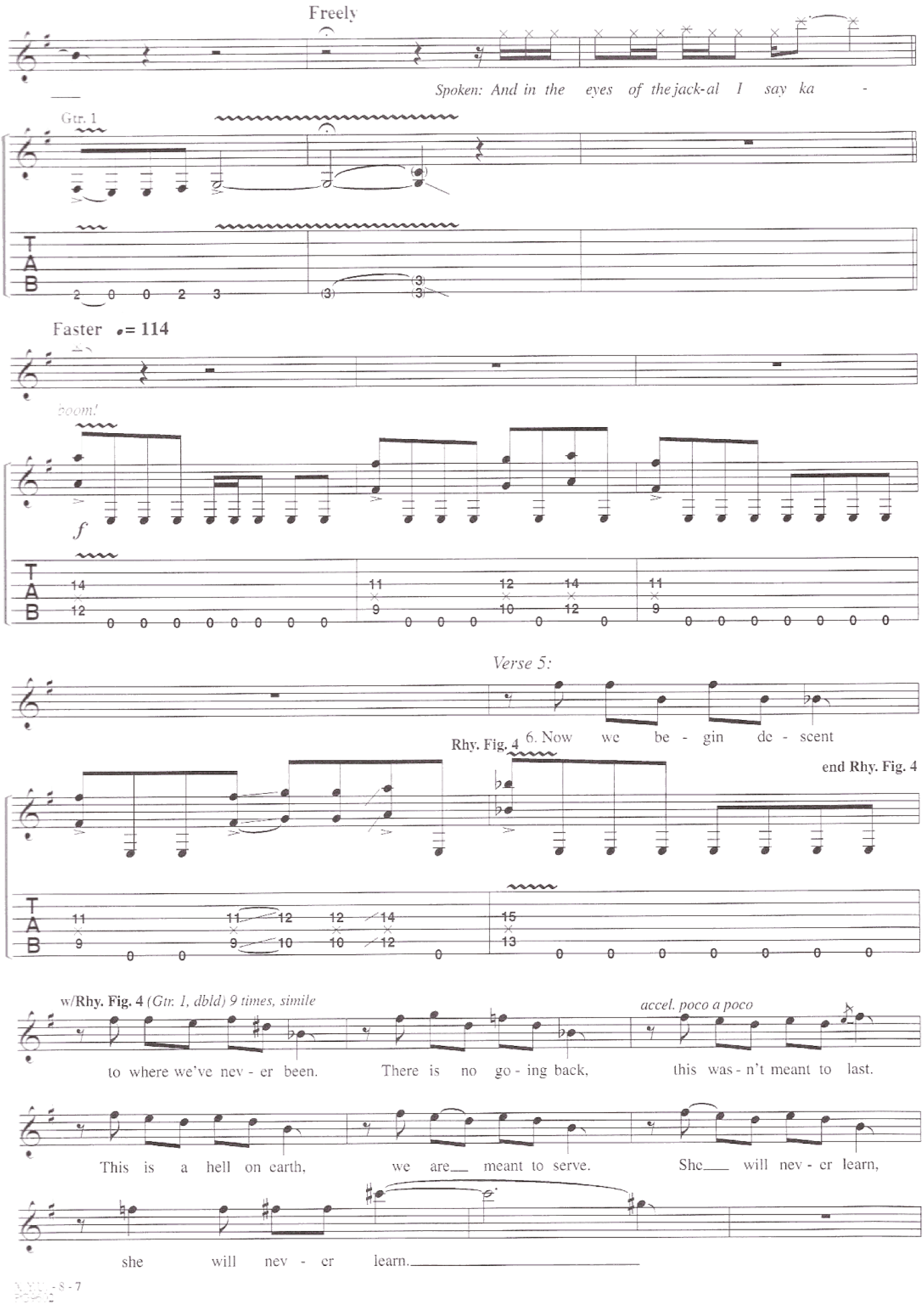

Verse 1:
1. She did - n't wan - na be, she did - n't wan - na know.
2. See additional lyrics
Rhy. Fig. 1
mf
poco dim.
She could - n't run a - way 'cause she was cra - zy.
end Rhy. Fig. 1
w/Rhy. Fig. 1 (Gtr. 1, dbld)
She gave it all a-way, she saw her ba-by break. And in the air it hung that she was dull ra - zors.

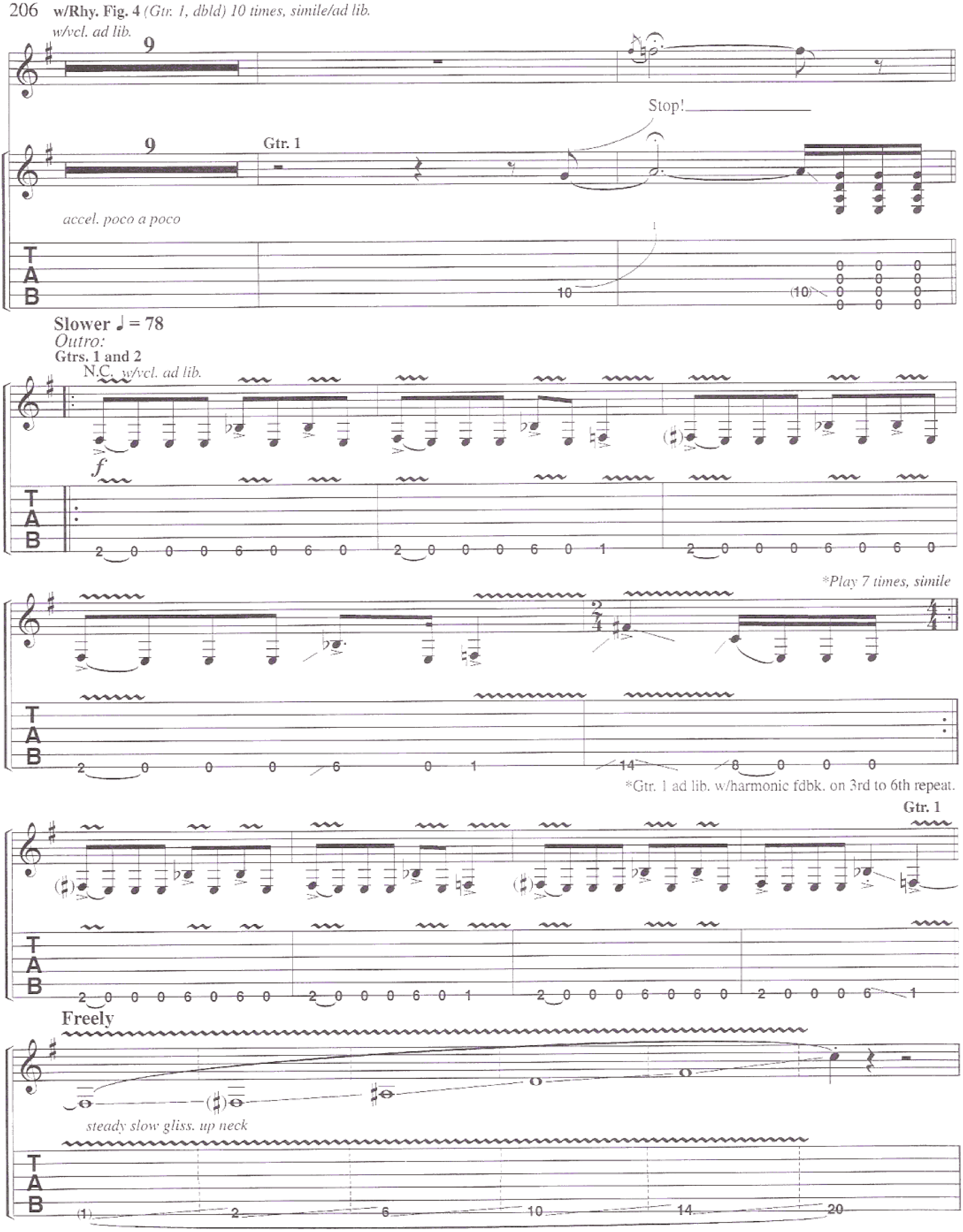

Rhy. Fig. 2
Gtr. 1
f
And I___ said I wan-na fill you up,___ I wan-na break___ you,___
I wan-na give you up from one an-oth-er. An-oth-er one should come___
___ to one an-oth-er. No one should come be-tween___ us.___
1.
end Rhy. Fig. 2
Partial P.H.
hold
2.
Bridge:
And I hurt___ where___ I can't feel.
Gtr. 2 (w/dist.) plays pick slides
fdbk.
T
A
B


I___ feel___ where I can't hurt. And I know___ where___
fdbk.
P.H.
I can't know, and I bleed_ for me and mine!_
(P.H. 8va)
P.H.
Verse 2:
3. Ka-boom, a___ rat - tat - tat
and some good old (bliss.) I'm a sis - ter and I'm a moth - er__ fuck.


And
T
A
B
F♯5 E5
I am made of sham - rocks.
F♯5 E5
I am made
P.M. throughout
of stern stuff and
F♯5 E5
I am nev - er e - nough.
F♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5
I am the for - got - ten child.


Verse 3:
w/Rhy. Fig. 2 (Gtr. 1, dbld)
4. And I said I wan-na fill you up, I wan-na break, I wan-na give you up
from one an-oth-er. No one should ev-er come in be-tween us, be-tween us and our love.
G5
Gtrs. 1 and 2
rit. poco a poco
T
A
B
Slower (1/2 time feel) ♩. = 74
N.C.
mf
mp
fdbk.
Rhy. Fig. 3
end Rhy. Fig. 3
mf
let 1st and 2nd strings ring out
Verse 4:
w/Rhy. Fig. 3 (Gtr. 1, dbld) 9 1/2 times, simile
N.C.(Em)
5. Mar-y had a lit-tle lamb, her face was white as snow. And
ev-'ry-where that Ma-ry went, I was sure to go. Now,
Mar-y's got a prob-lem and Mar-y's not a stu-pid girl. Mar-y's got some deep shit,
Mar-y does not for-get. And this is how Mar-y's gar-den grows.
This is how Mar-y has her ghosts.

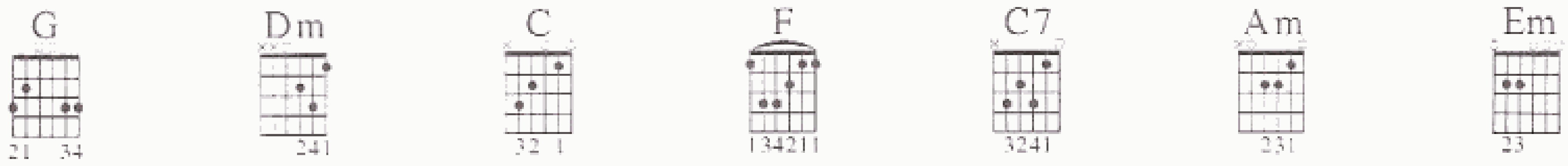

Freely
Spoken: And in the eyes of the jack-al I say ka - boom!
Gtr. 1
T
A
B
Faster ♩= 114
f
Verse 5:
Rhy. Fig. 4
6. Now we be - gin de - scent
end Rhy. Fig. 4
w/Rhy. Fig. 4 (Gtr. 1, dbld) 9 times, simile
to where we've nev - er been. There is no go - ing back,
accel. poco a poco
this was - n't meant to last.
This is a hell on earth, we are meant to serve. She will nev - er learn,
she will nev - er learn.

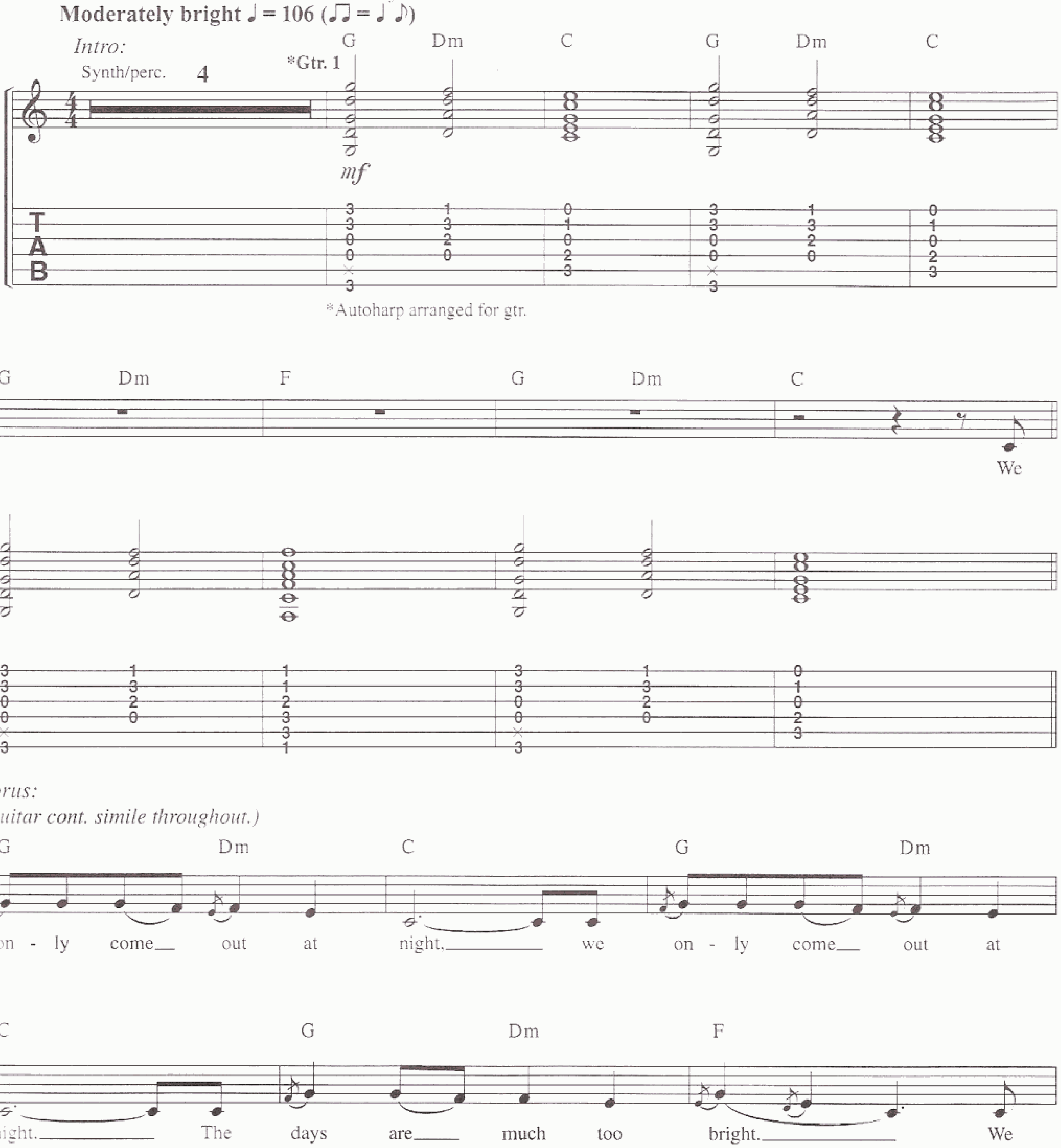

w/Rhy. Fig. 4 (Gtr. 1, dbld) 10 times, simile/ad lib.
w/vcl. ad lib.
9
Stop!
9
Gtr. 1
accel. poco a poco
T
A
B
10
(10)
Slower ♩ = 78
Outro:
Gtrs. 1 and 2
N.C. w/vcl. ad lib.
f
*Play 7 times, simile
*Gtr. 1 ad lib. w/harmonic fdbk. on 3rd to 6th repeat.
Gtr. 1
Freely
steady slow gliss. up neck
(1)
2
6
10
14
20

Verse 2:
Still, I was lonely and she was by my side.
My one and only knows that she could never hide.
I couldn't feel her and it was just a game.
'Cause I was lonely and she was crazy.
Rat-tat-tat, ka-boom-boom, now take that.
And just a bit of this.
'Cause I'm a watcher and I'm a doer of none.
Come to save you, 'cause you're all mine.
(To Bridge:)

WE ONLY COME OUT AT NIGHT

Words and Music by
BILLY CORGAN


G
Dm
C
F
C7
Am
Em


Moderately bright ♩ = 106
Intro:
Synth/perc.
*Gtr. 1
mf
G
Dm
C
F
*Autoharp arranged for gtr.
We
Chorus:
(Guitar cont. simile throughout.)
on - ly come out at night. we on - ly come out at
night. The days are much too bright. We

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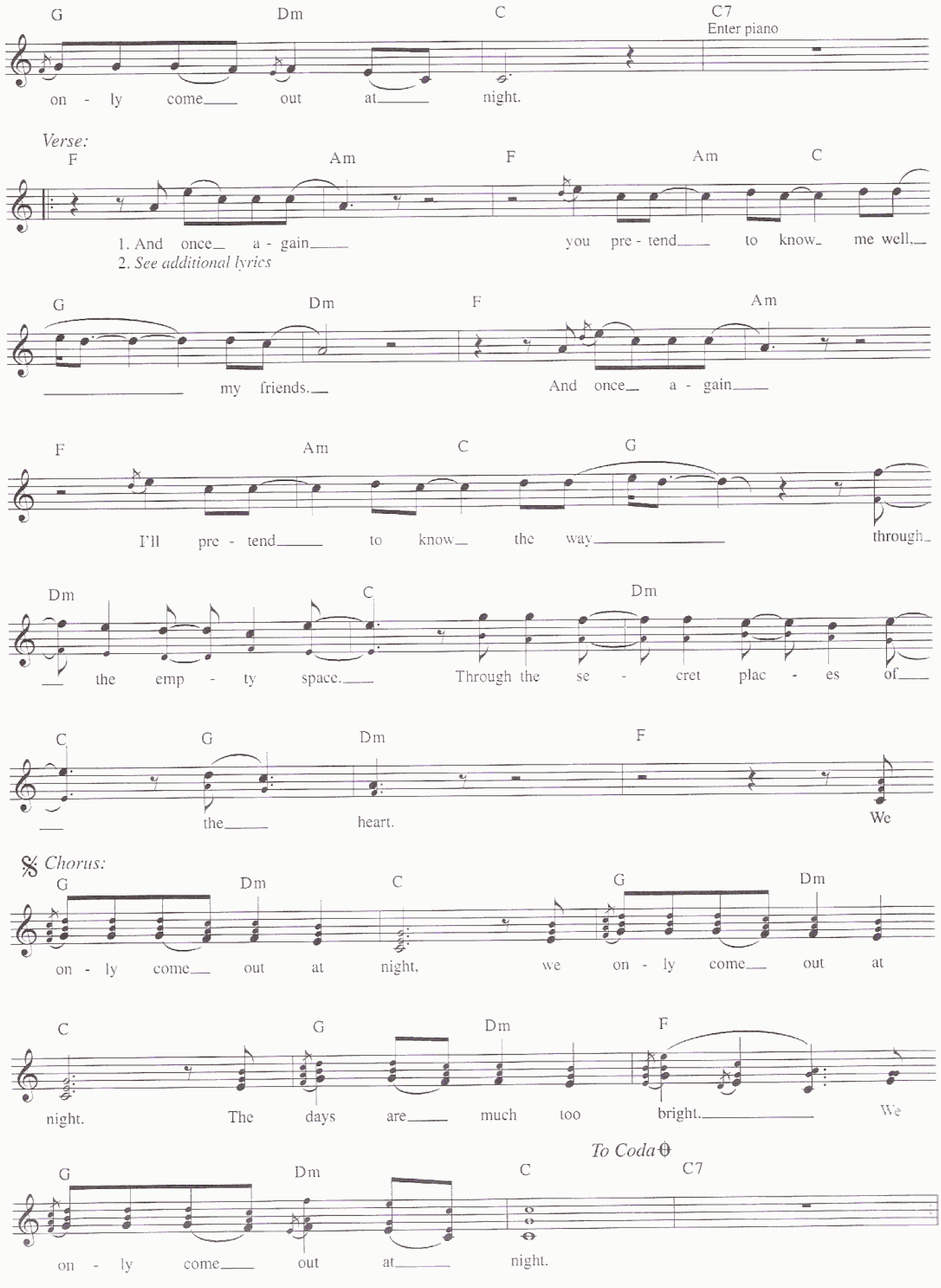
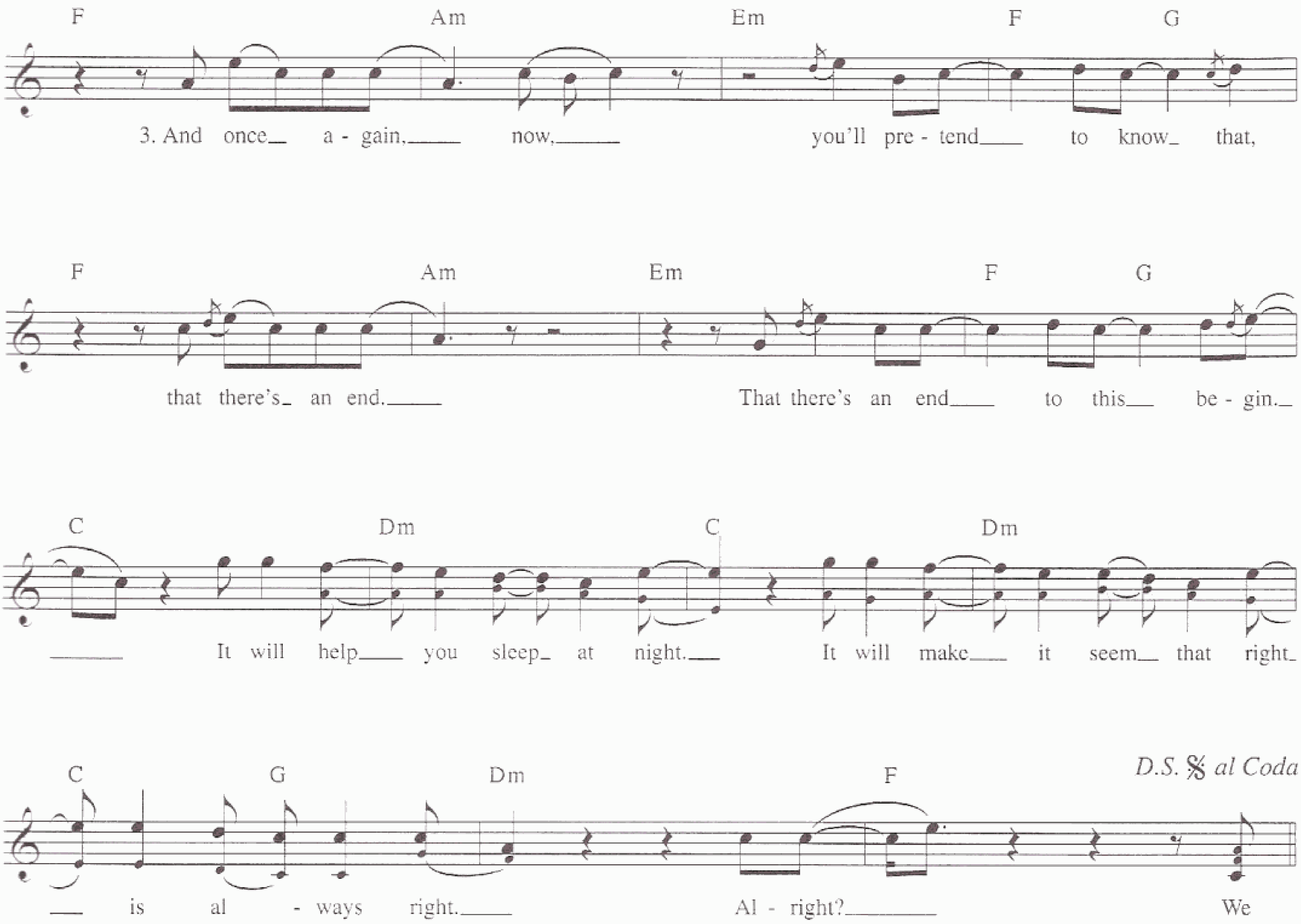
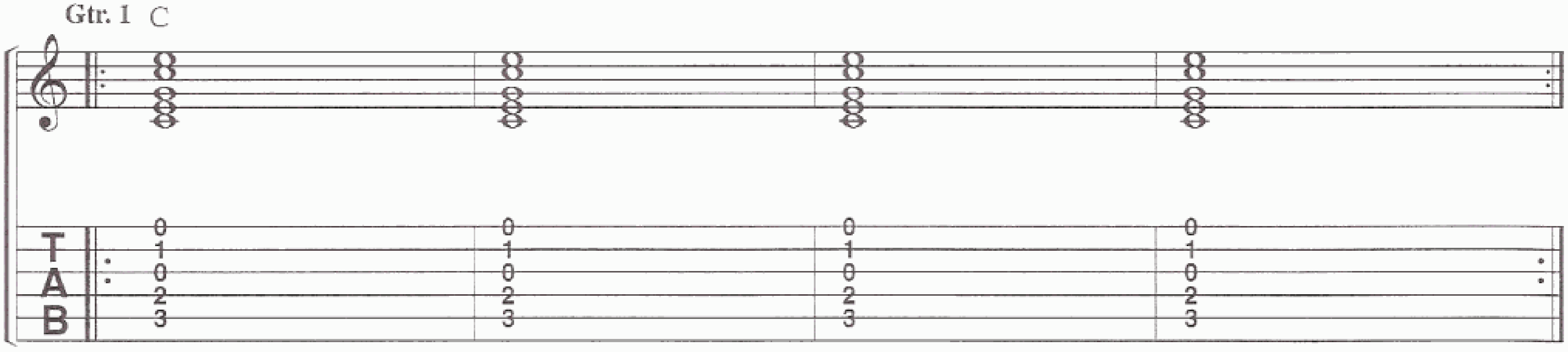

G Dm C C7
Enter piano
on - ly come out at night.
Verse:
F Am F Am C
1. And once a - gain you pre - tend to know me well,
2. See additional lyrics
G Dm F Am
my friends. And once a - gain
F Am C G
I'll pre - tend to know the way through
Dm C Dm
the emp - ty space. Through the se - cret plac - es of
C G Dm F
the heart. We
Chorus:
G Dm C G Dm
on - ly come out at night, we on - ly come out at
C G Dm F
night. The days are much too bright. We
To Coda
G Dm C C7
on - ly come out at night.


F
Am
Em
F
G
3. And once_ a - gain,___ now,___ you'll pre - tend___ to know_ that,
F
Am
Em
F
G
that there's_ an end.___ That there's an end___ to this___ be - gin._
C
Dm
C
Dm
___ It will help___ you sleep_ at night.___ It will make___ it seem___ that right_
C
G
Dm
F
D.S. 𝄋 al Coda
___ is al - ways right.___ Al - right?_____ We

Coda

𝄌 *Outro:*

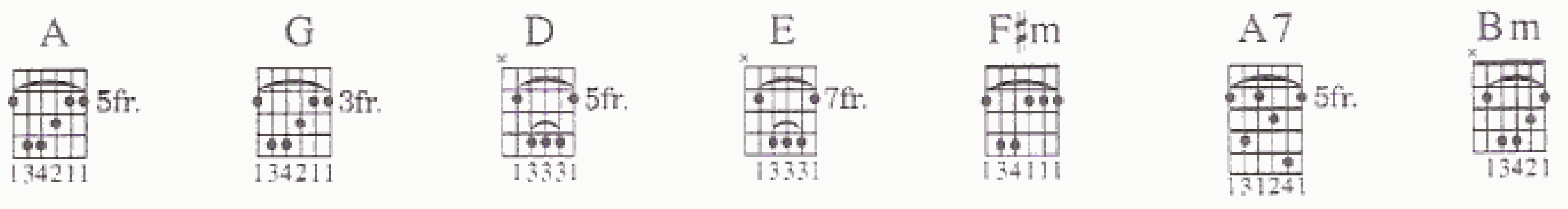
Play 2 1/2 times and fade

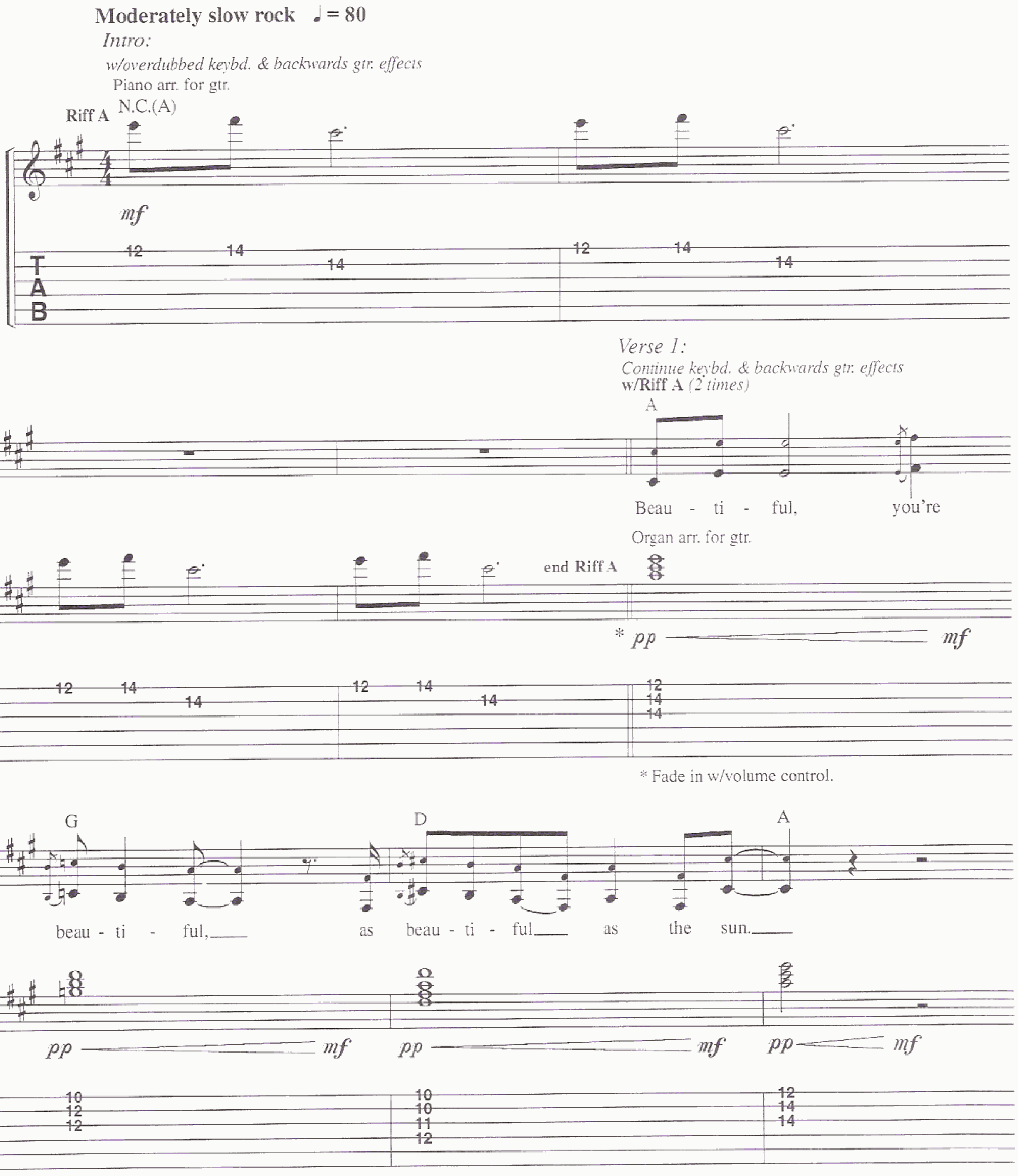

Gtr. 1
C
T
A
B
0
1
0
2
3
0
1
0
2
3
0
1
0
2
3
0
1
0
2
3

Verse 2:
I walk alone, I walk alone to find the way home.
I'm on my own, I'm on my own to see the ways,
That I can't help the days.
You will make it home o.k.
I know you can, and you can…

BEAUTIFUL

Words and Music by
BILLY CORGAN


A
5fr.
134211
G
3fr.
134211
D
5fr.
13331
E
7fr.
13331
F♯m
134111
A7
5fr.
131241
Bm
13421


Moderately slow rock ♩ = 80
Intro:
w/overdubbed keybd. & backwards gtr. effects
Piano arr. for gtr.
Riff A
N.C.(A)
mf
Verse 1:
Continue keybd. & backwards gtr. effects
w/Riff A (2 times)
A
Beau - ti - ful, you're
Organ arr. for gtr.
end Riff A
* pp
mf
* Fade in w/volume control.
G
D
A
beau - ti - ful,
as beau - ti - ful as the sun.
pp
mf
pp
mf
pp
mf

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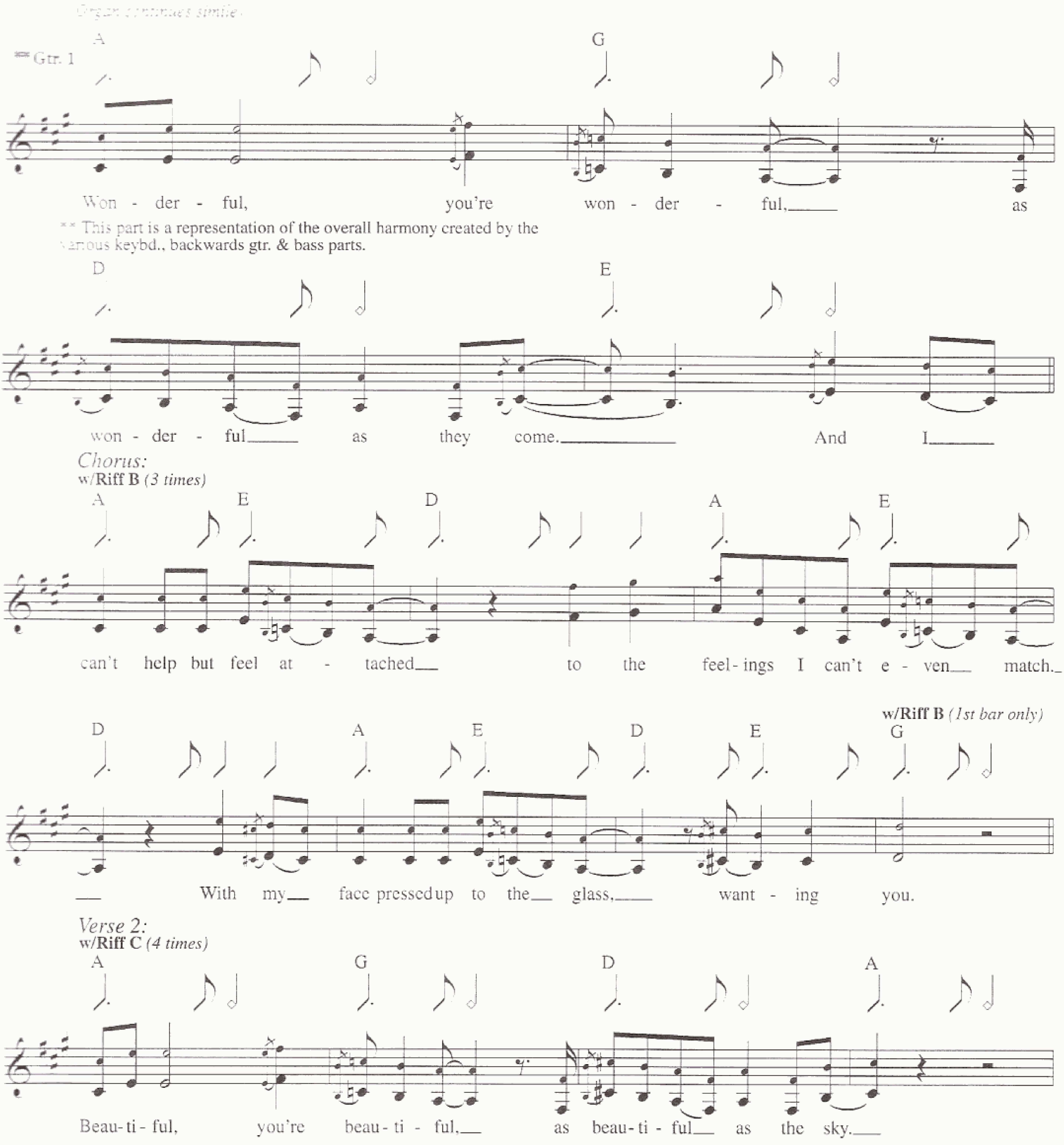
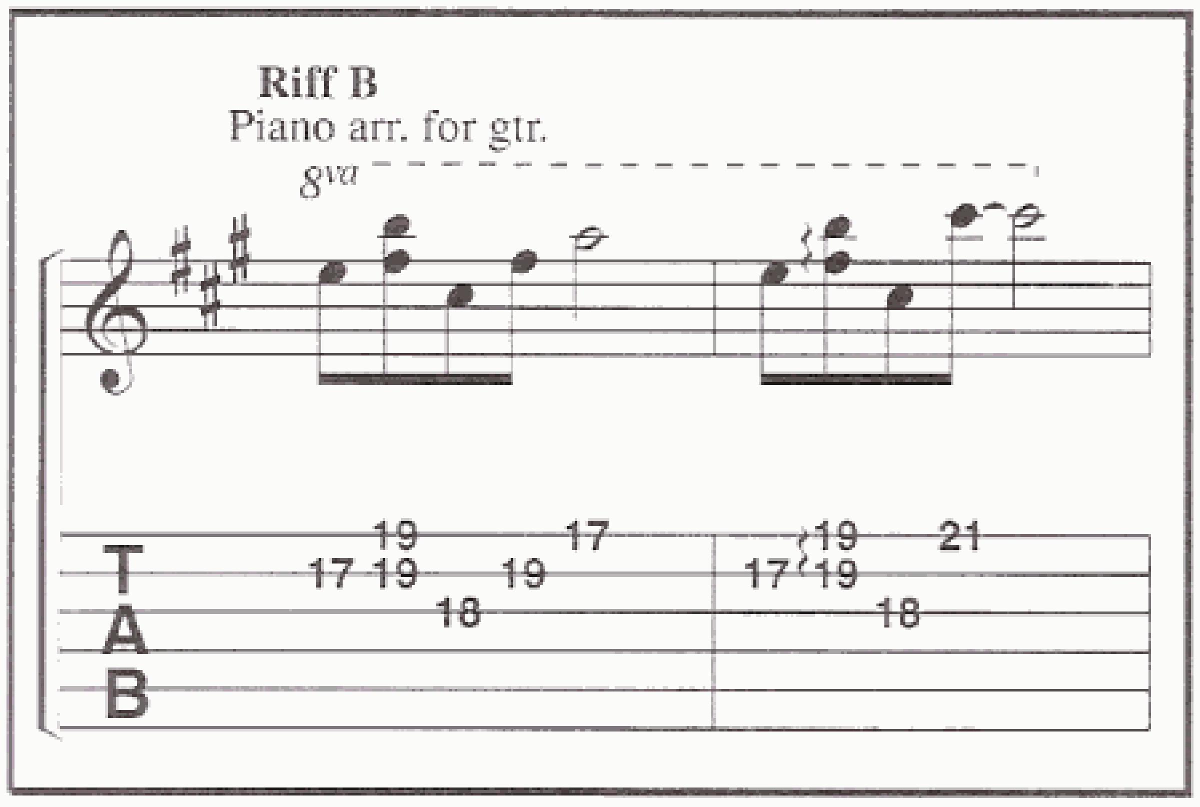
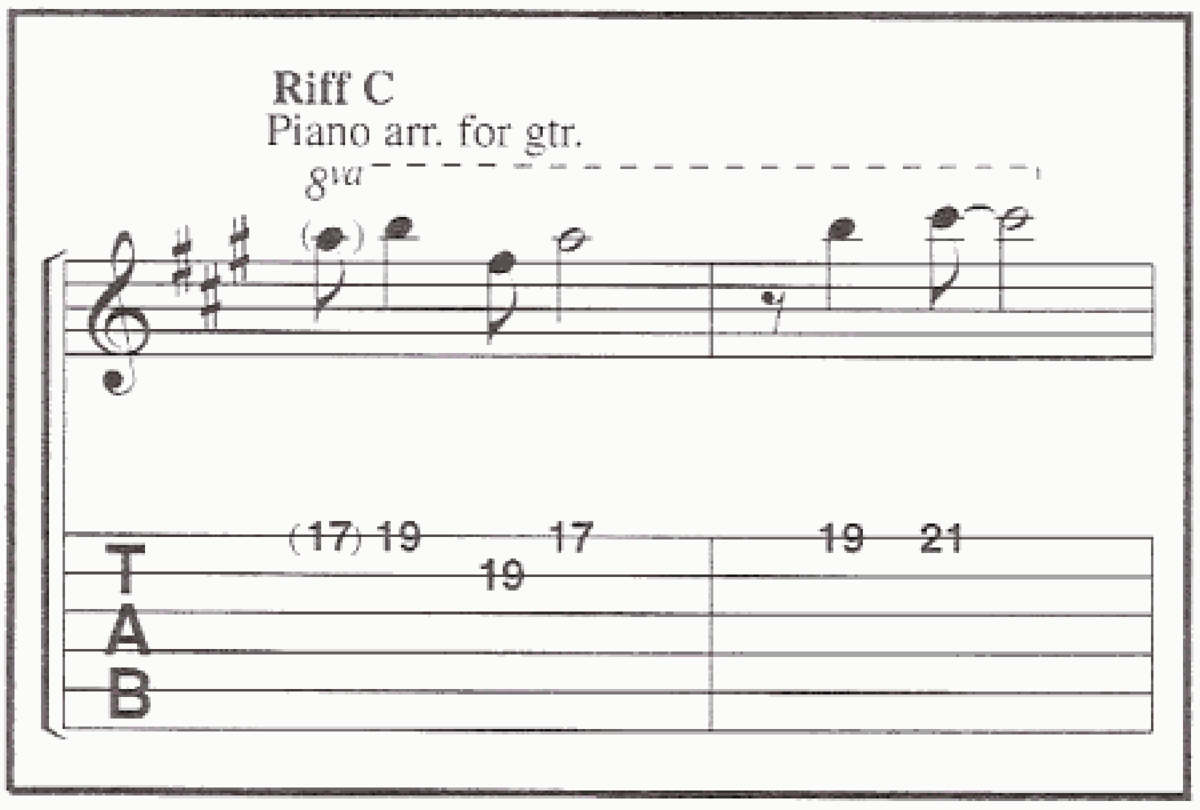
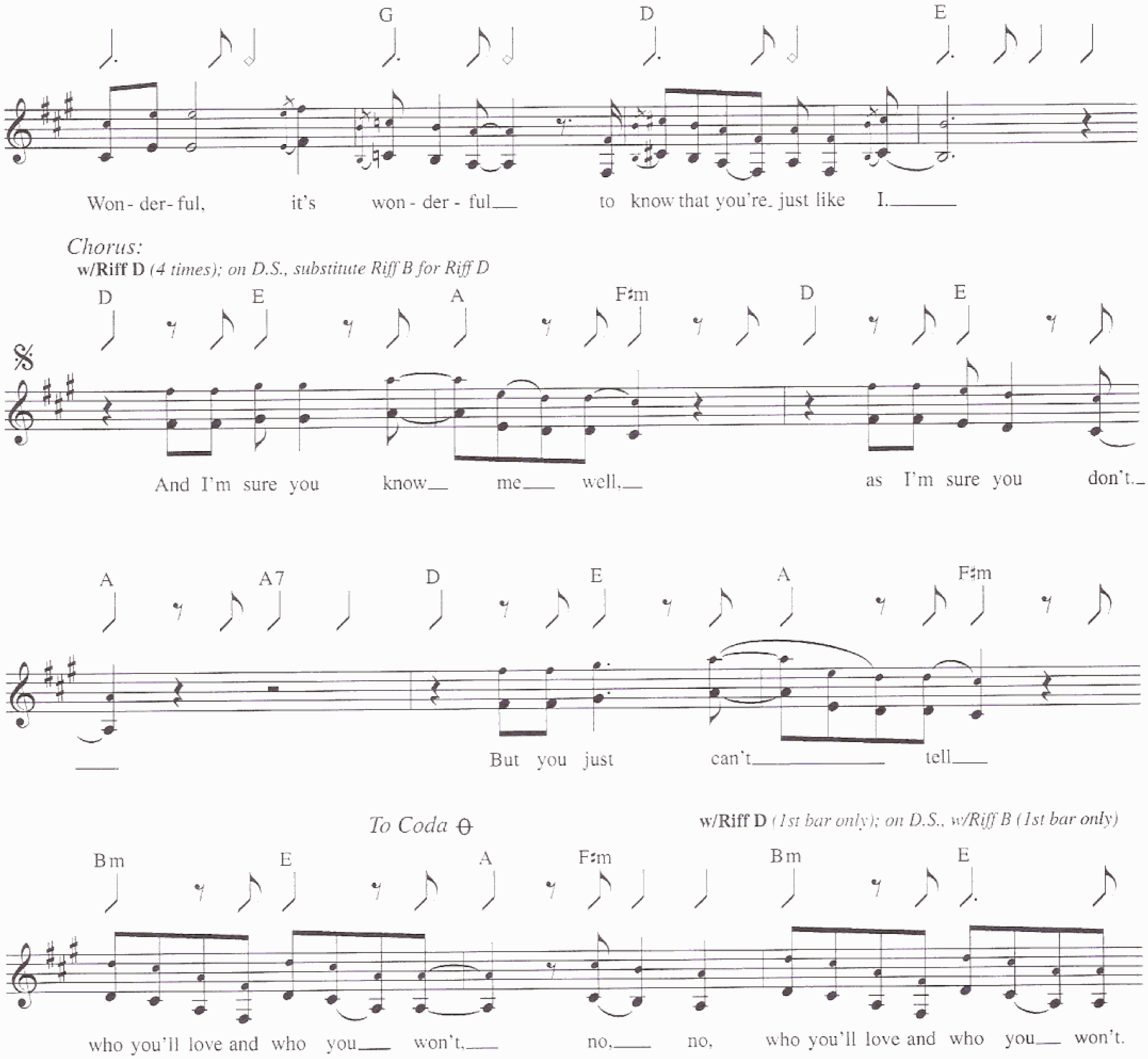
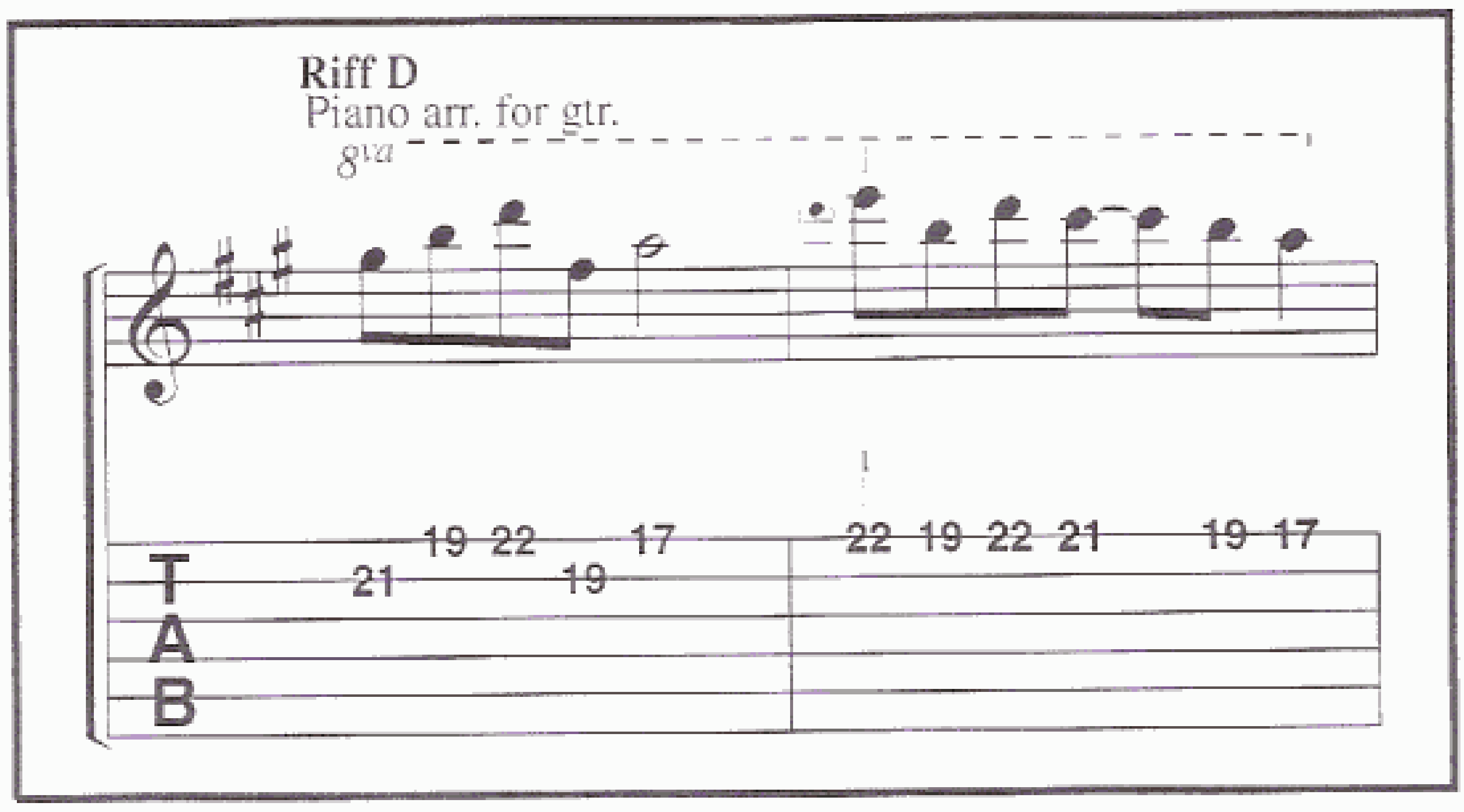

Organ continues simile
A
** Gtr. 1
G
Won - der - ful, you're won - der - ful, as
D
E
won - der - ful as they come. And I
Chorus:
w/Riff B (3 times)
A E D A E
can't help but feel at - tached to the feel - ings I can't e - ven match.
D A E D E
w/Riff B (1st bar only)
G
With my face pressed up to the glass, want - ing you.
Verse 2:
w/Riff C (4 times)
A G D A
Beau - ti - ful, you're beau - ti - ful, as beau - ti - ful as the sky.

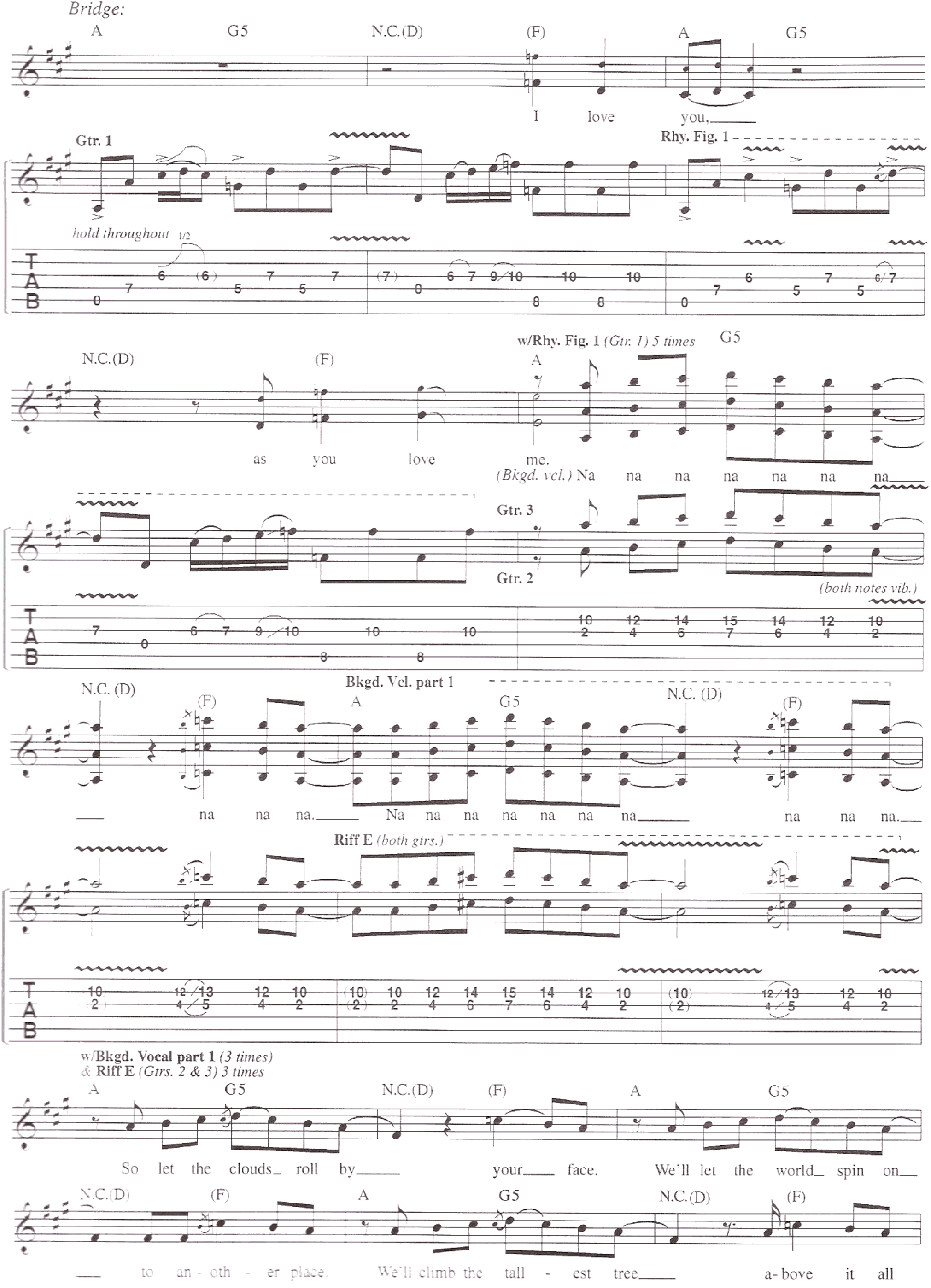
** This part is a representation of the overall harmony created by the various keybd., backwards gtr. & bass parts.

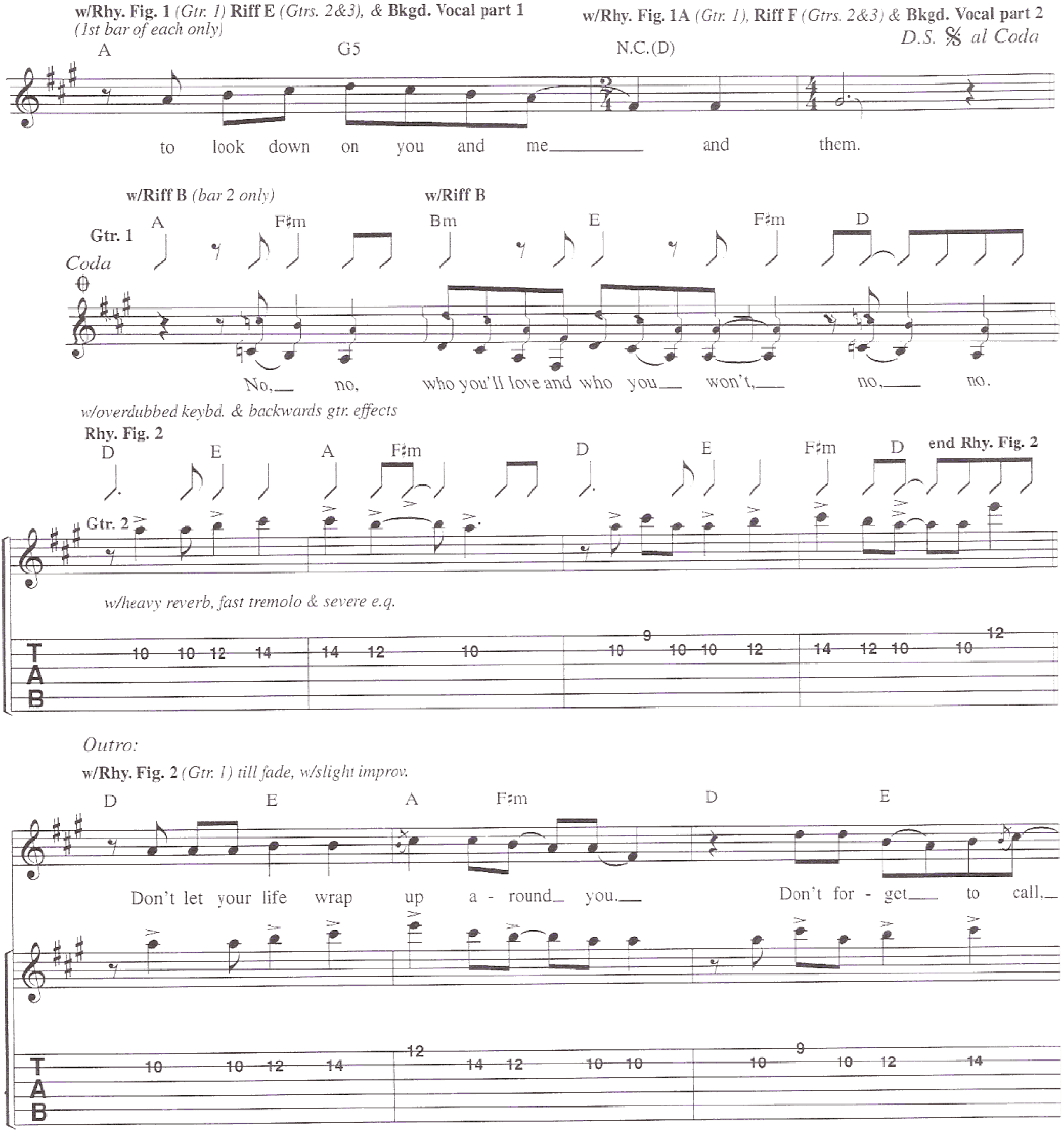

Riff B
Piano arr. for gtr.
8va
19
17 19 19 17
18
19 21
17 19
18
T
A
B

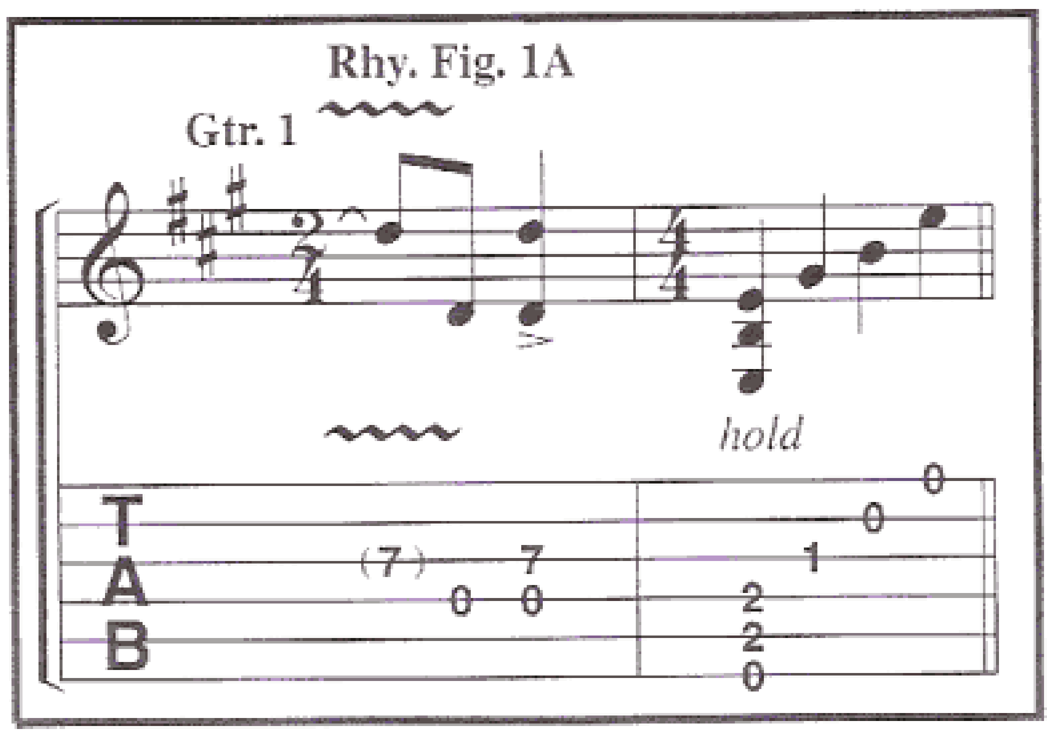

Riff C
Piano arr. for gtr.
8va
(17) 19 17 19 21
19
T
A
B

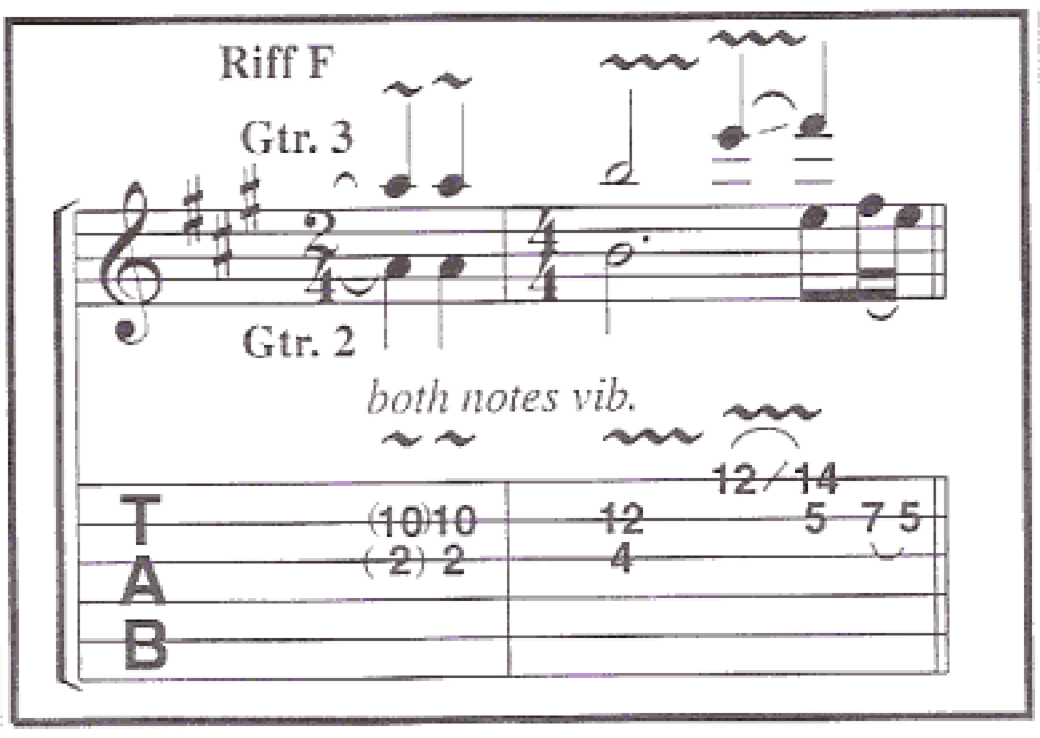

G
D
E
Won - der - ful, it's won - der - ful to know that you're just like I.
Chorus:
w/Riff D (4 times); on D.S., substitute Riff B for Riff D
D
E
A
F♯m
D
E
And I'm sure you know me well, as I'm sure you don't.
A
A7
D
E
A
F♯m
But you just can't tell
To Coda ⊕
w/Riff D (1st bar only); on D.S., w/Riff B (1st bar only)
Bm
E
A
F♯m
Bm
E
who you'll love and who you won't, no, no, who you'll love and who you won't.

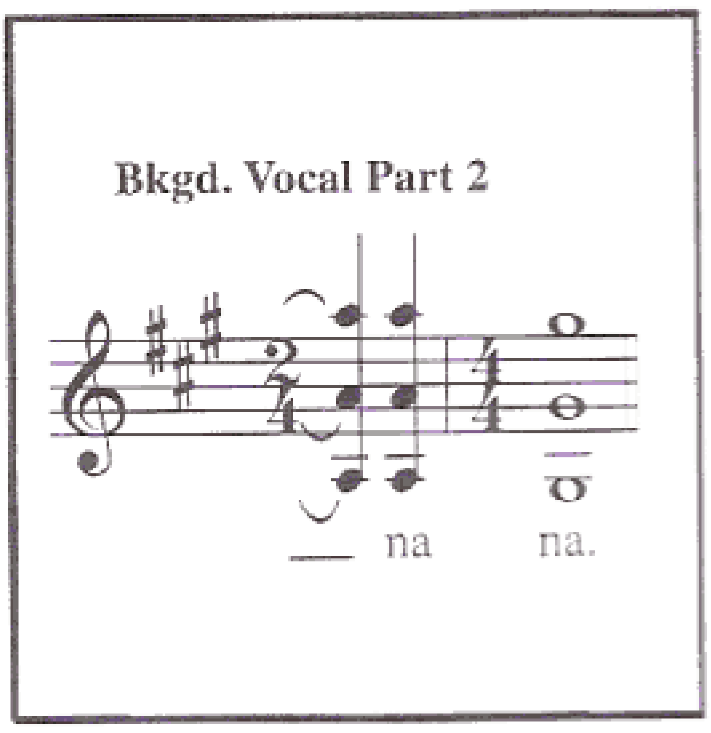

Riff D
Piano arr. for gtr.
8va
T
A
B
21 19 22 19 17
22 19 22 21 19 17

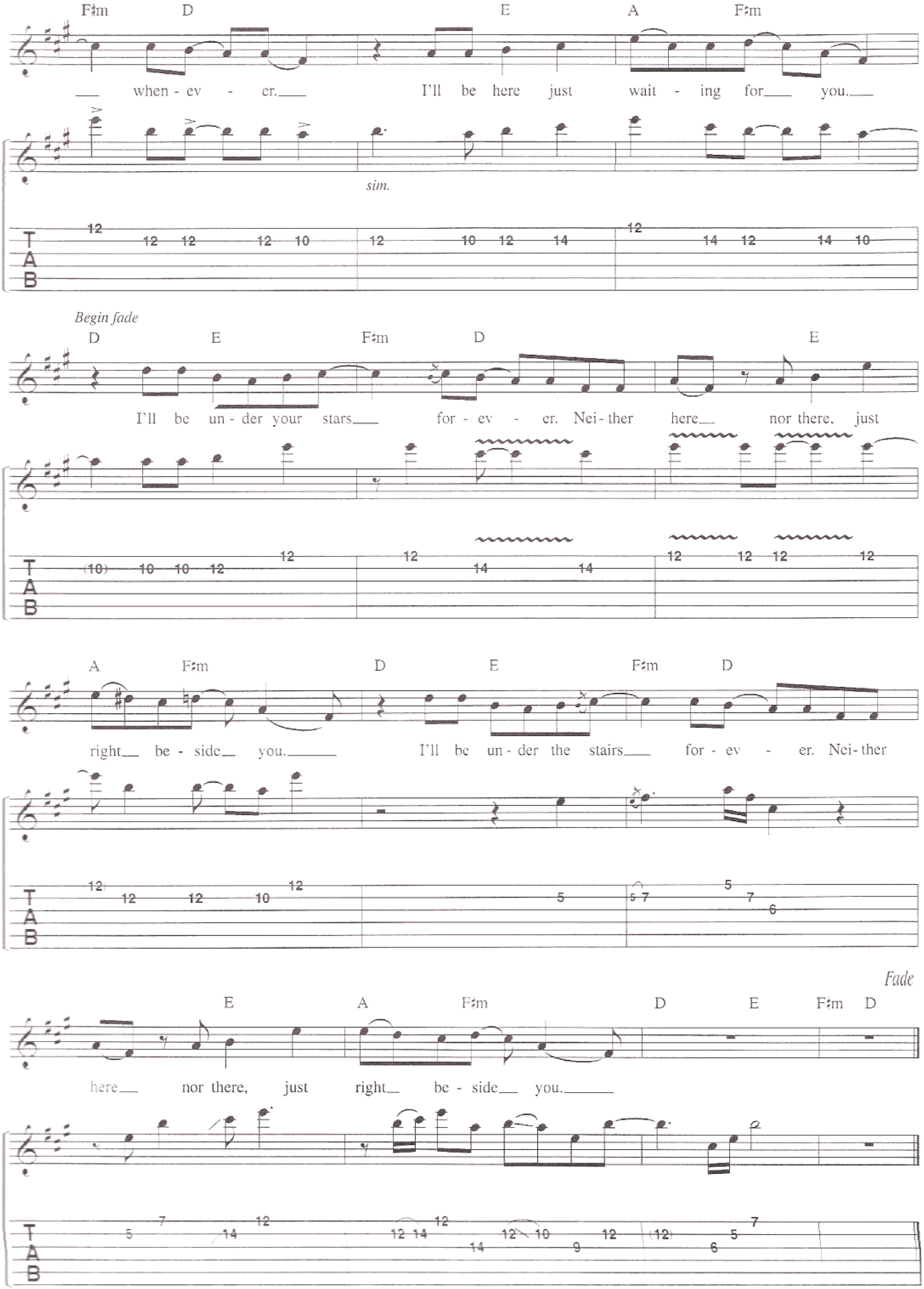

Bridge:
A
G5
N.C.(D)
(F)
A
G5
I love you,
Gtr. 1
hold throughout 1/2
Rhy. Fig. 1
N.C.(D)
(F)
w/Rhy. Fig. 1 (Gtr. 1) 5 times
A
G5
as you love me.
(Bkgd. vcl.) Na na na na na na na
Gtr. 3
Gtr. 2
(both notes vib.)
N.C. (D)
(F)
Bkgd. Vcl. part 1
A
G5
N.C. (D)
(F)
na na na. Na na na na na na na na na na.
Riff E (both gtrs.)
w/Bkgd. Vocal part 1 (3 times) & Riff E (Gtrs. 2 & 3) 3 times
A
G5
N.C.(D)
(F)
A
G5
So let the clouds roll by your face. We'll let the world spin on
N.C.(D)
(F)
A
G5
N.C.(D)
(F)
to an-oth-er place. We'll climb the tall-est tree a-bove it all


w/Rhy. Fig. 1 (Gtr. 1) Riff E (Gtrs. 2&3), & Bkgd. Vocal part 1
(1st bar of each only)
w/Rhy. Fig. 1A (Gtr. 1), Riff F (Gtrs. 2&3) & Bkgd. Vocal part 2
D.S. 𝄋 al Coda
A
G5
N.C.(D)
to look down on you and me___ and them.
w/Riff B (bar 2 only)
w/Riff B
Gtr. 1
Coda
A
F♯m
Bm
E
F♯m
D
No,__ no, who you'll love and who you__ won't,__ no,__ no.
w/overdubbed keybd. & backwards gtr. effects
Rhy. Fig. 2
end Rhy. Fig. 2
D
E
A
F♯m
D
E
F♯m
D
Gtr. 2
w/heavy reverb, fast tremolo & severe e.q.
T
A
B
10 10 12 14
14 12 10
10 9 10 10 12
14 12 10 10 12
Outro:
w/Rhy. Fig. 2 (Gtr. 1) till fade, w/slight improv.
D
E
A
F♯m
D
E
Don't let your life wrap up a - round_ you.__ Don't for - get__ to call,_
10 10 12 14
12 14 12 10 10
10 9 10 12 14


Rhy. Fig. 1A
Gtr. 1
hold
T
A
B
(7) 0 7 0
0 1 2 2 0 0

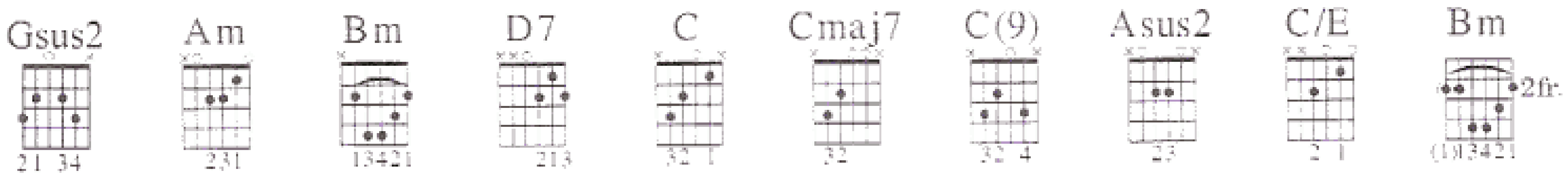

Riff F
Gtr. 3
Gtr. 2
both notes vib.
T
A
B
(10)10 (2) 2
12 4
12 14 5 7 5


Bkgd. Vocal Part 2
__ na na.

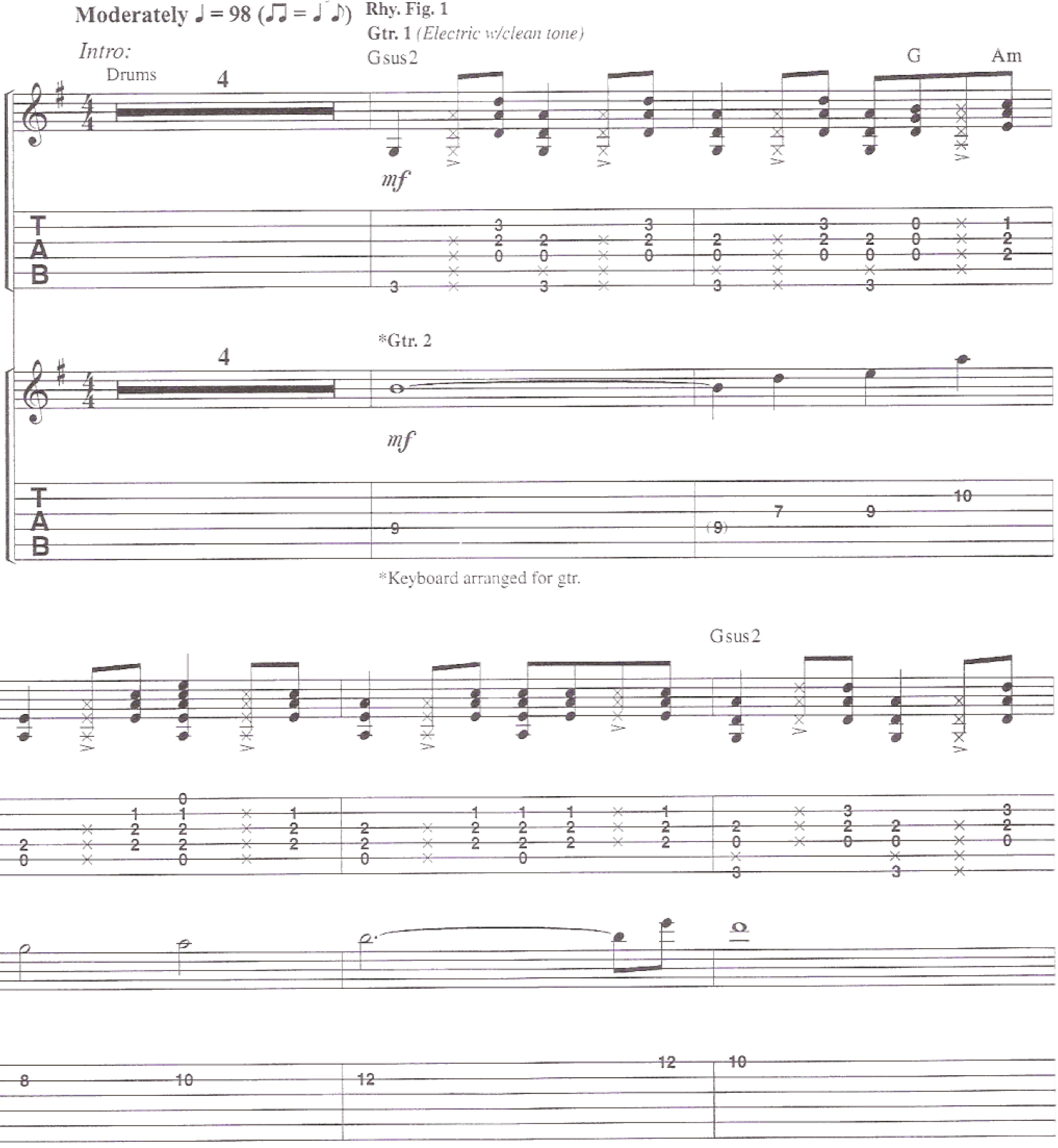

F♯m D E A F♯m
when - ev - er. I'll be here just wait - ing for you.
sim.
T A B
12 12 12 12 10 12 10 12 14 12 14 12 14 10
Begin fade
D E F♯m D E
I'll be un - der your stars for - ev - er. Nei - ther here nor there, just
(10) 10 10 12 12 12 14 14 12 12 12 12
A F♯m D E F♯m D
right be - side you. I'll be un - der the stairs for - ev - er. Nei - ther
12 12 12 10 12 5 5 7 5 7 6
Fade
E A F♯m D E F♯m D
here nor there, just right be - side you.
5 7 14 12 12 14 12 14 12 10 9 12 (12) 6 5 7

LILY (MY ONE AND ONLY)

Words and Music by
BILLY CORGAN


Gsus2
Am
Bm
D7
C
Cmaj7
C(9)
Asus2
C/E
Bm
2fr.

Tune all gtrs. down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭


Moderately ♩ = 98
Intro:
Drums
4
Rhy. Fig. 1
Gtr. 1 (Electric w/clean tone)
Gsus2
G
Am
mf
*Gtr. 2
4
mf
Gsus2
T
A
B

*Keyboard arranged for gtr.

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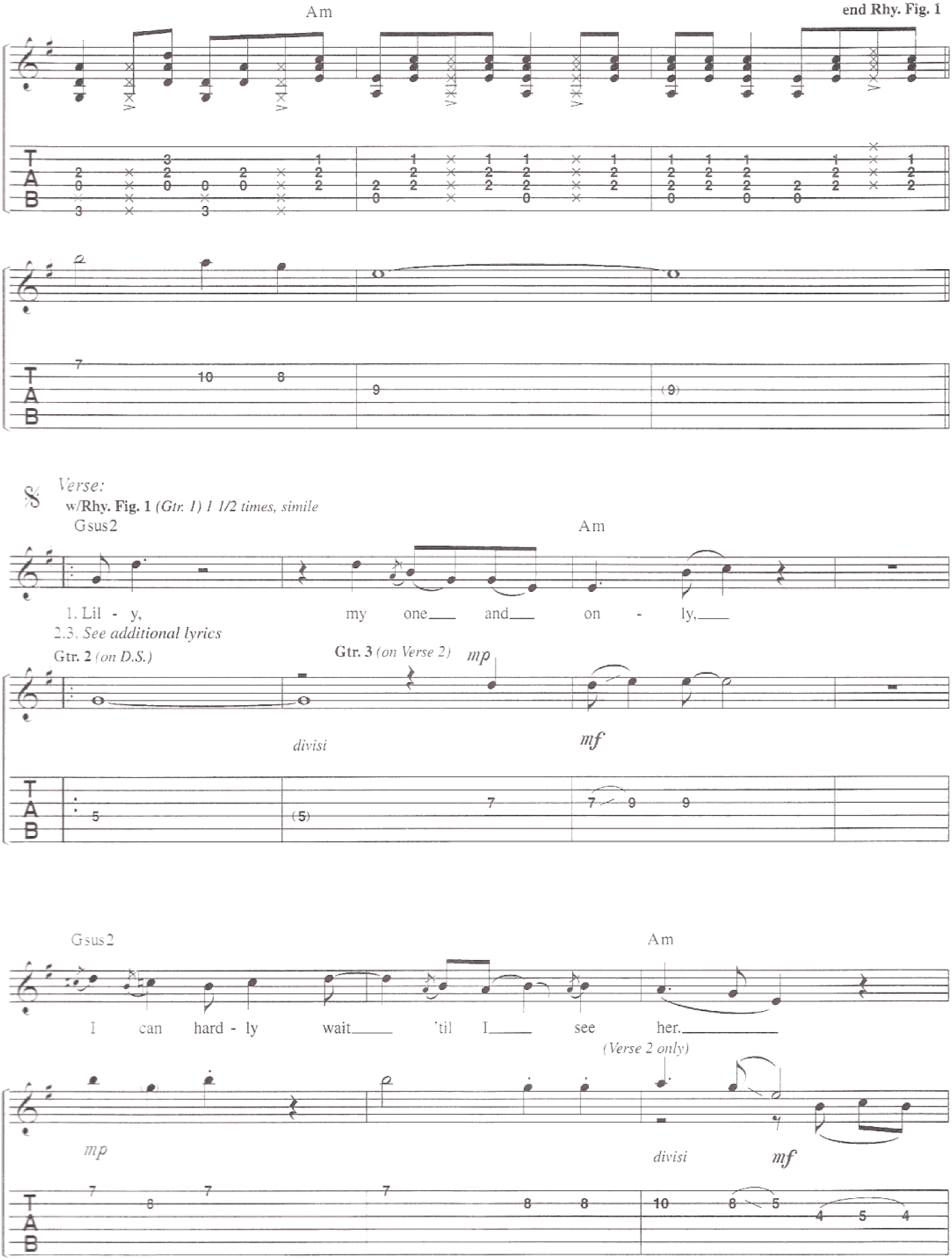
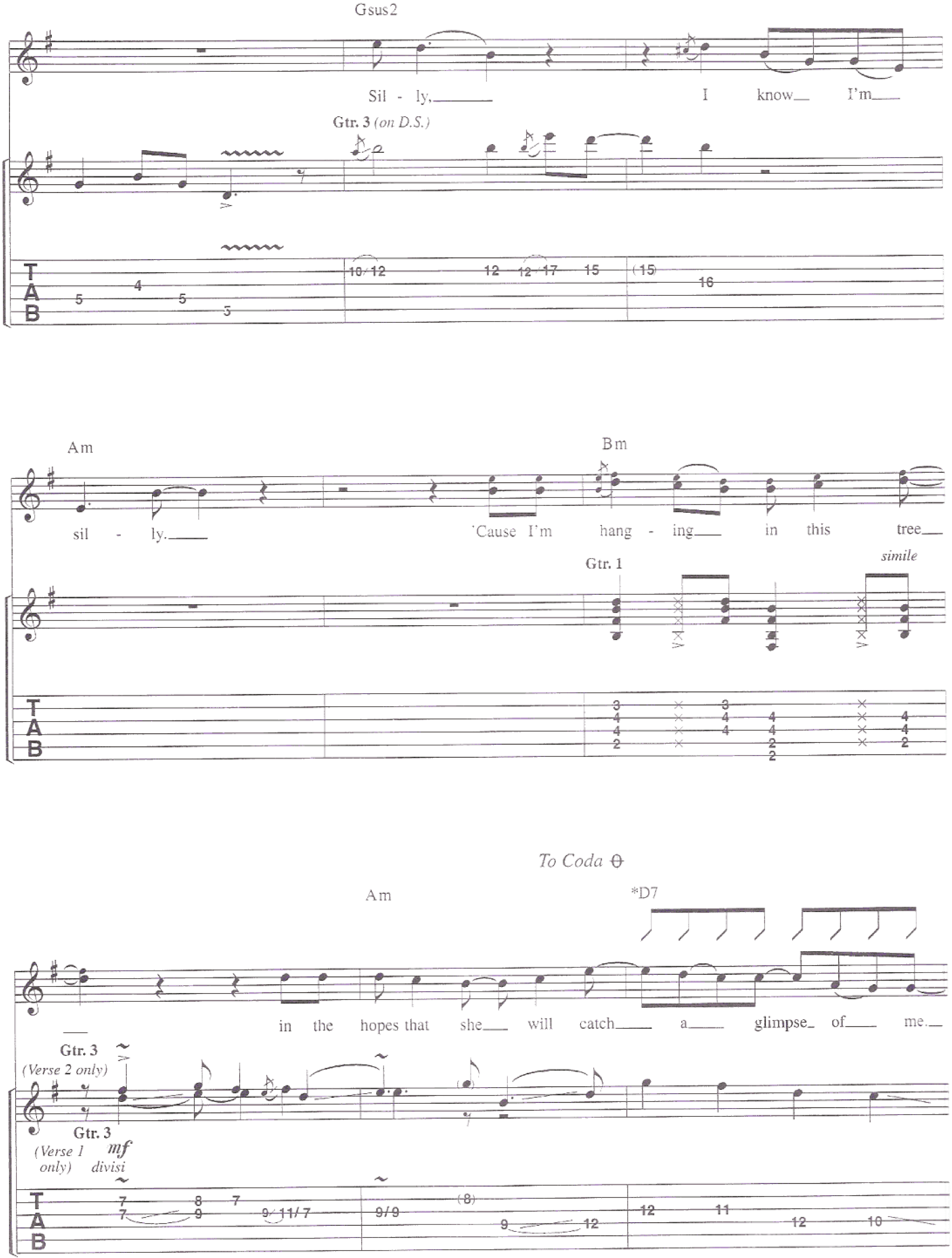
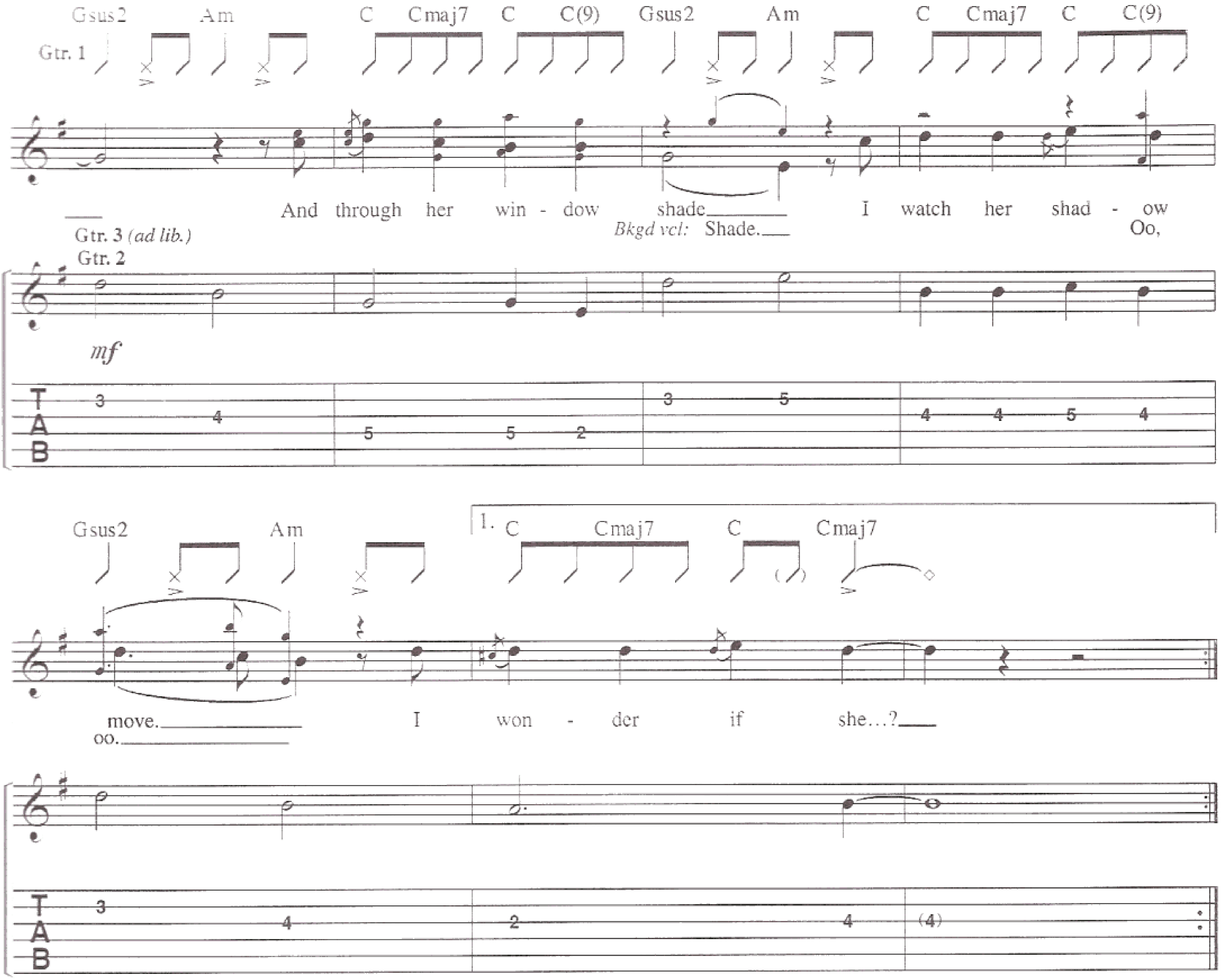

Am
end Rhy. Fig. 1
Verse:
w/Rhy. Fig. 1 (Gtr. 1) 1 1/2 times, simile
Gsus2
Am
1. Lil - y, my one___ and___ on - ly,___
2.3. See additional lyrics
Gtr. 2 (on D.S.)
Gtr. 3 (on Verse 2)
mp
divisi
mf
Gsus2
Am
I can hard - ly wait___ 'til I___ see her.___
(Verse 2 only)
mp
divisi
mf
T
A
B

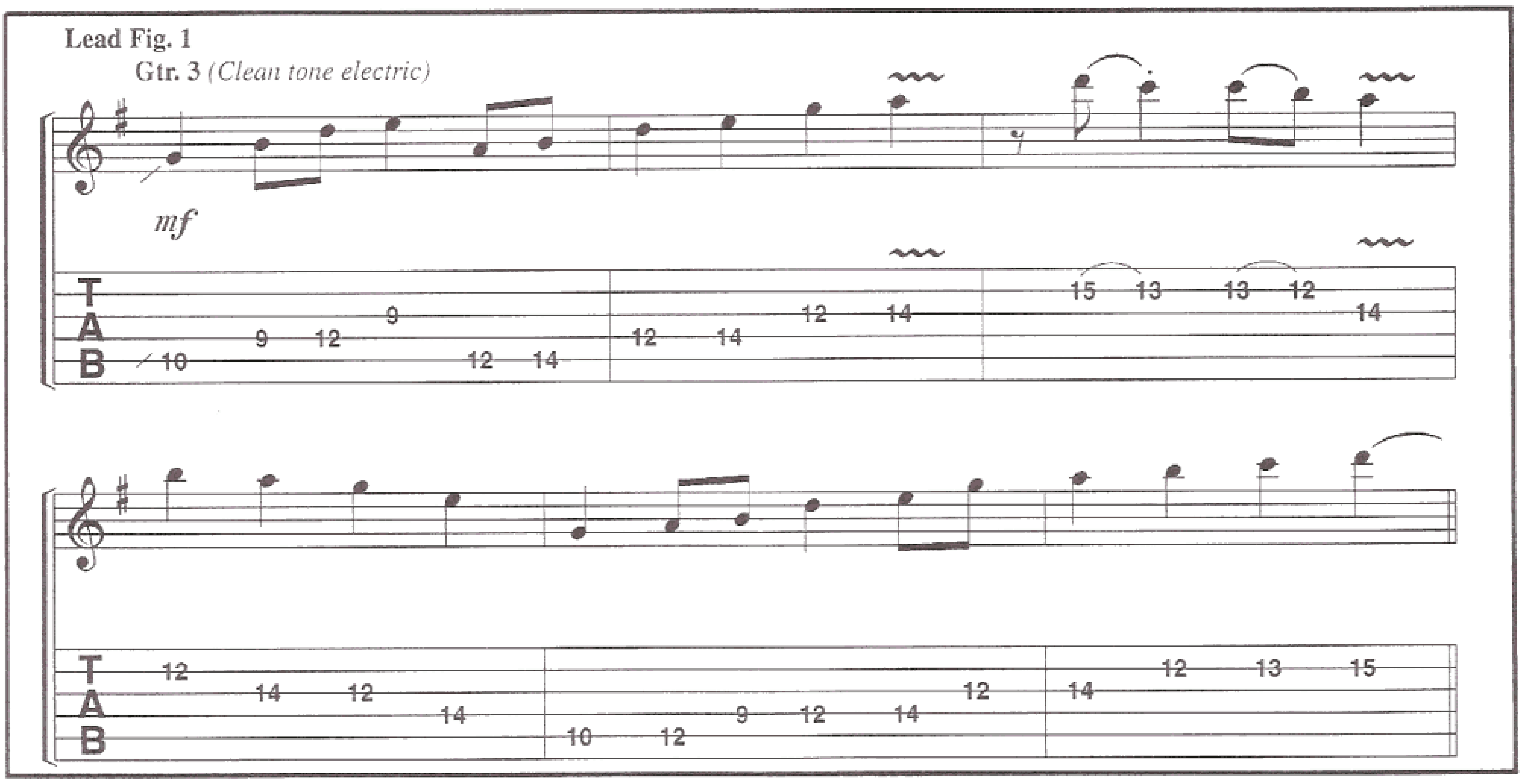

Gsus2
Sil - ly, I know I'm
Gtr. 3 (on D.S.)
Am
Bm
sil - ly. 'Cause I'm hang - ing in this tree
Gtr. 1
simile
To Coda ⊕
Am
*D7
in the hopes that she will catch a glimpse of me.
Gtr. 3 (Verse 2 only)
Gtr. 3 (Verse 1 only)
mf
divisi
T
A
B

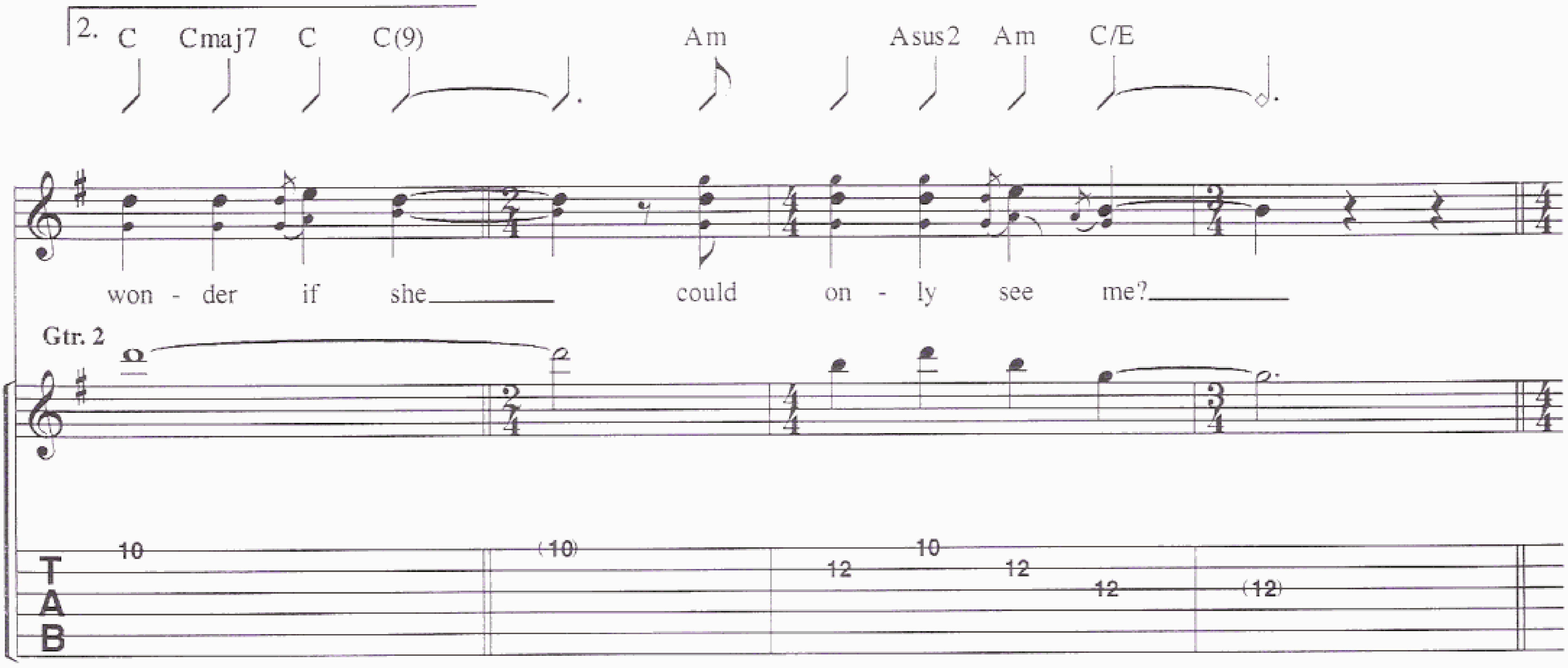
*Play D7 on Verse 2.

Chorus:

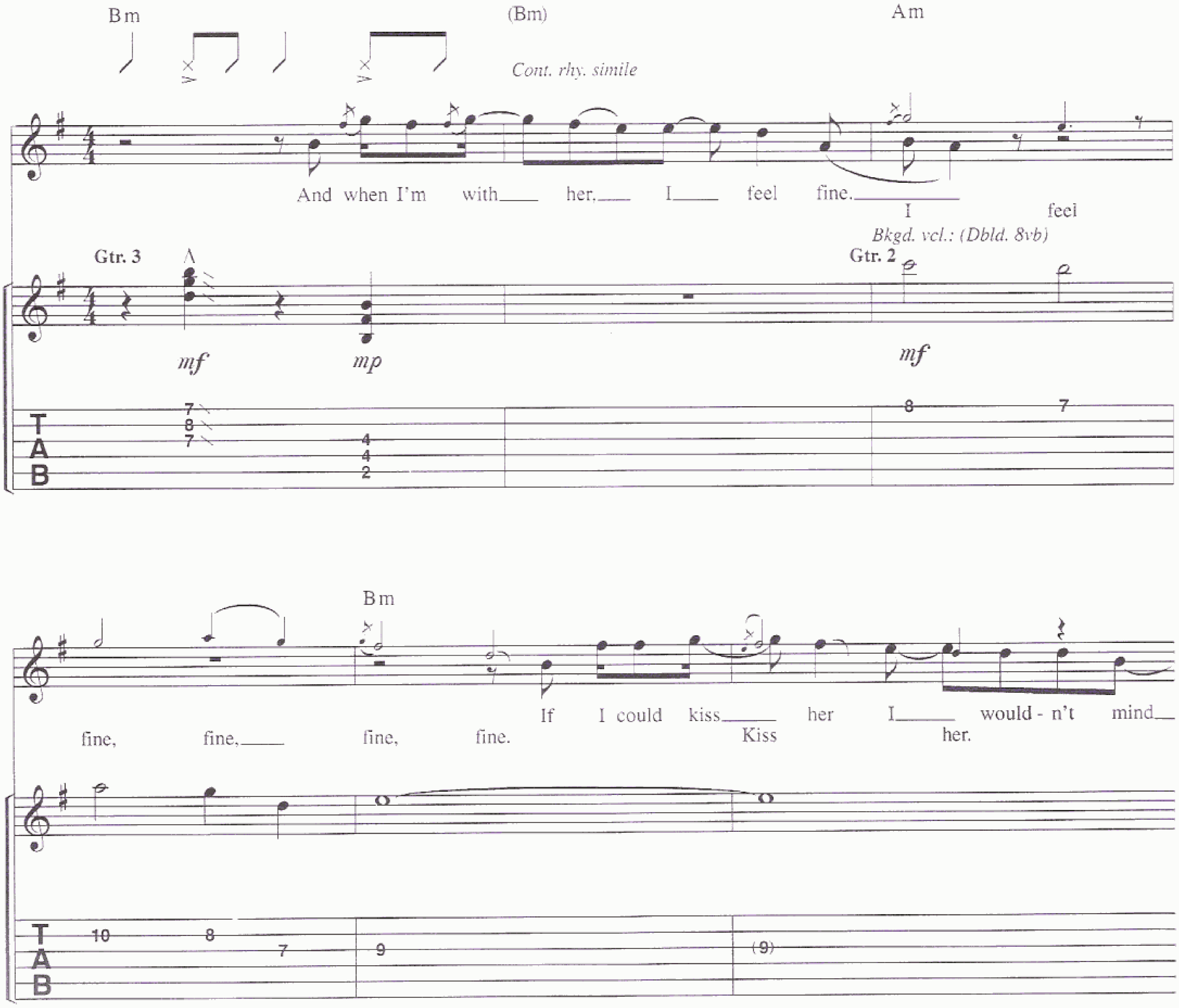
w/Lead Fig. 1 (Gtr. 3) on Verse 2

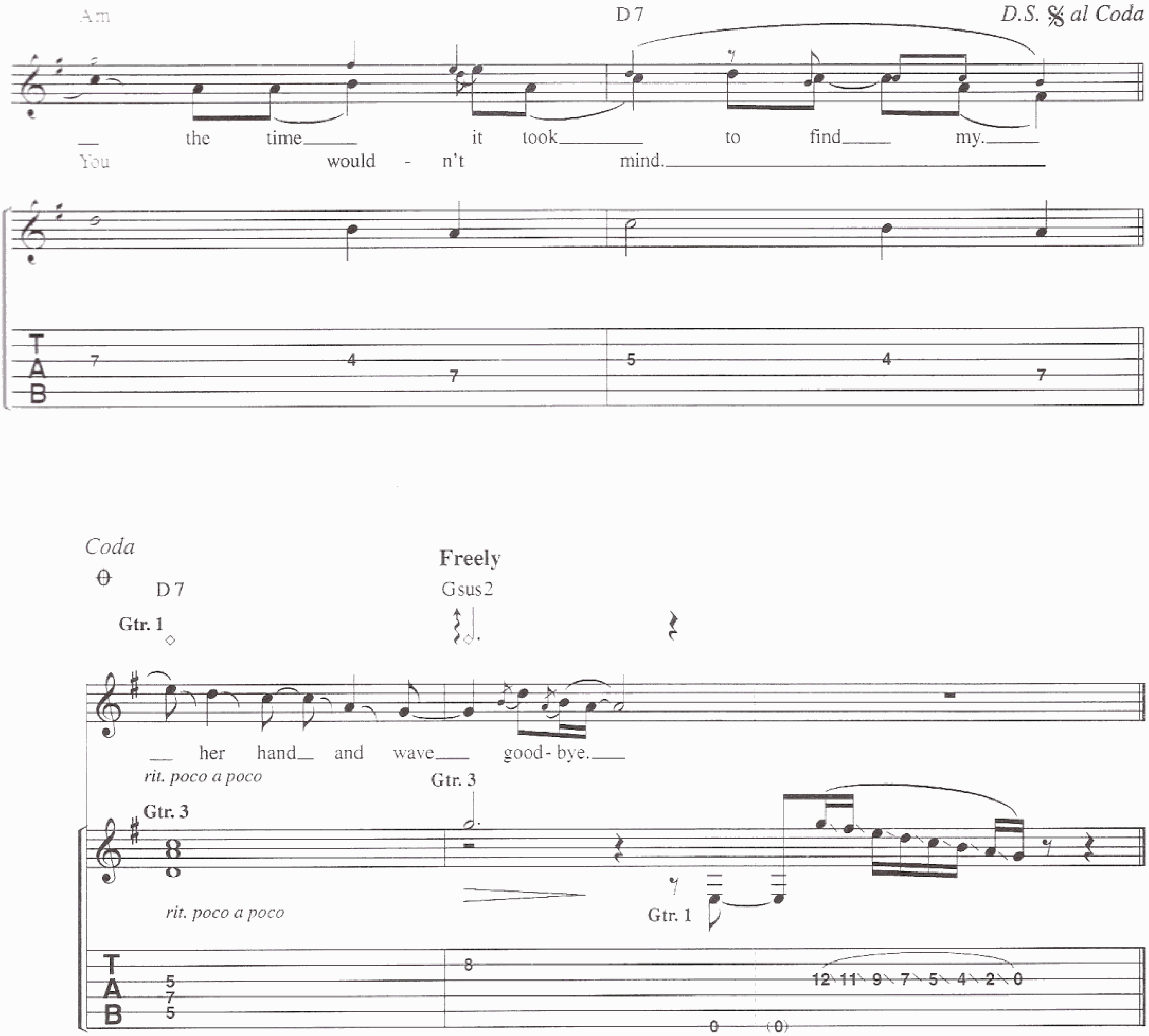

Gsus2
Am
C
Cmaj7
C
C(9)
Gsus2
Am
C
Cmaj7
C
C(9)
Gtr. 1
And through her win - dow shade ___ I watch her shad - ow
Bkgd vcl: Shade. ___
Oo,
Gtr. 3 (ad lib.)
Gtr. 2
mf
TAB
Gsus2
Am
1.
C
Cmaj7
C
Cmaj7
move. ___ I won - der if she...? ___
oo. ___
TAB


Lead Fig. 1
Gtr. 3 (Clean tone electric)
mf
TAB
TAB


2.
C Cmaj7 C C(9) Am Asus2 Am C/E
won - der if she could on - ly see me?
Gtr. 2
T A B
10 (10) 12 10 12 12 (12)

Bridge:


Bm (Bm) Am
Cont. rhy. simile
And when I'm with her. I feel fine.
I feel
Bkgd. vcl.: (Dbld. 8vb)
Gtr. 3
Gtr. 2
mf
mp
mf
T A B
7 8 7 4 4 2 8 7
Bm
If I could kiss her I would - n't mind
fine, fine, fine, fine. Kiss her.
10 8 7 9 (9)

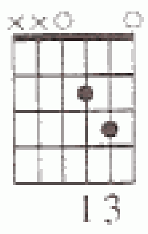

Am
D7
D.S. % al Coda
the time it took to find my.
You would - n't mind.
T
A
B
7 4 7
5 4 7
Coda
D7
Freely
Gsus2
Gtr. 1
her hand and wave good - bye.
rit. poco a poco
Gtr. 3
Gtr. 3
rit. poco a poco
Gtr. 1
5 7 5
8
12 11 9 7 5 4 2 0
0 (0)

Verse 2:
Lily, my one and only.
Love is in my heart and in your eyes.
Will she or won't she want him,
No one knows for sure.
But an officer is knocking at my door…

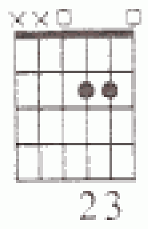
Verse 3:
My Lily, my one and only.
I can hardly wait 'til I see her.
Oh, Lily, I know you love me,
'Cause as they're dragging me away,
I swear I saw her raise her hand and wave
(Goodbye).

BY STARLIGHT

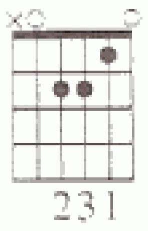
Dsus2



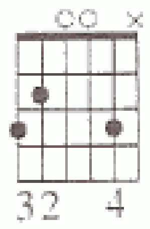
Dmaj9



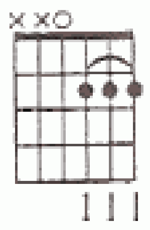
Am



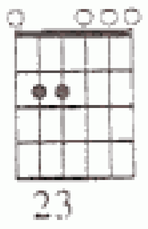
G



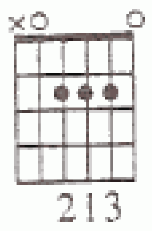
Dmaj7



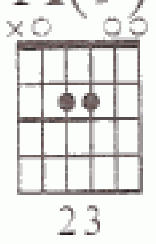
Em



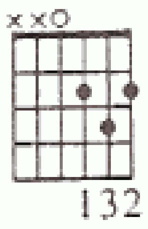
A



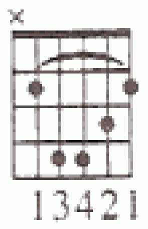
A(9)



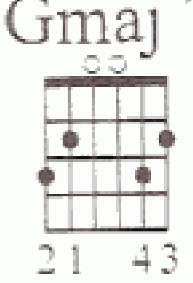
D



Bm



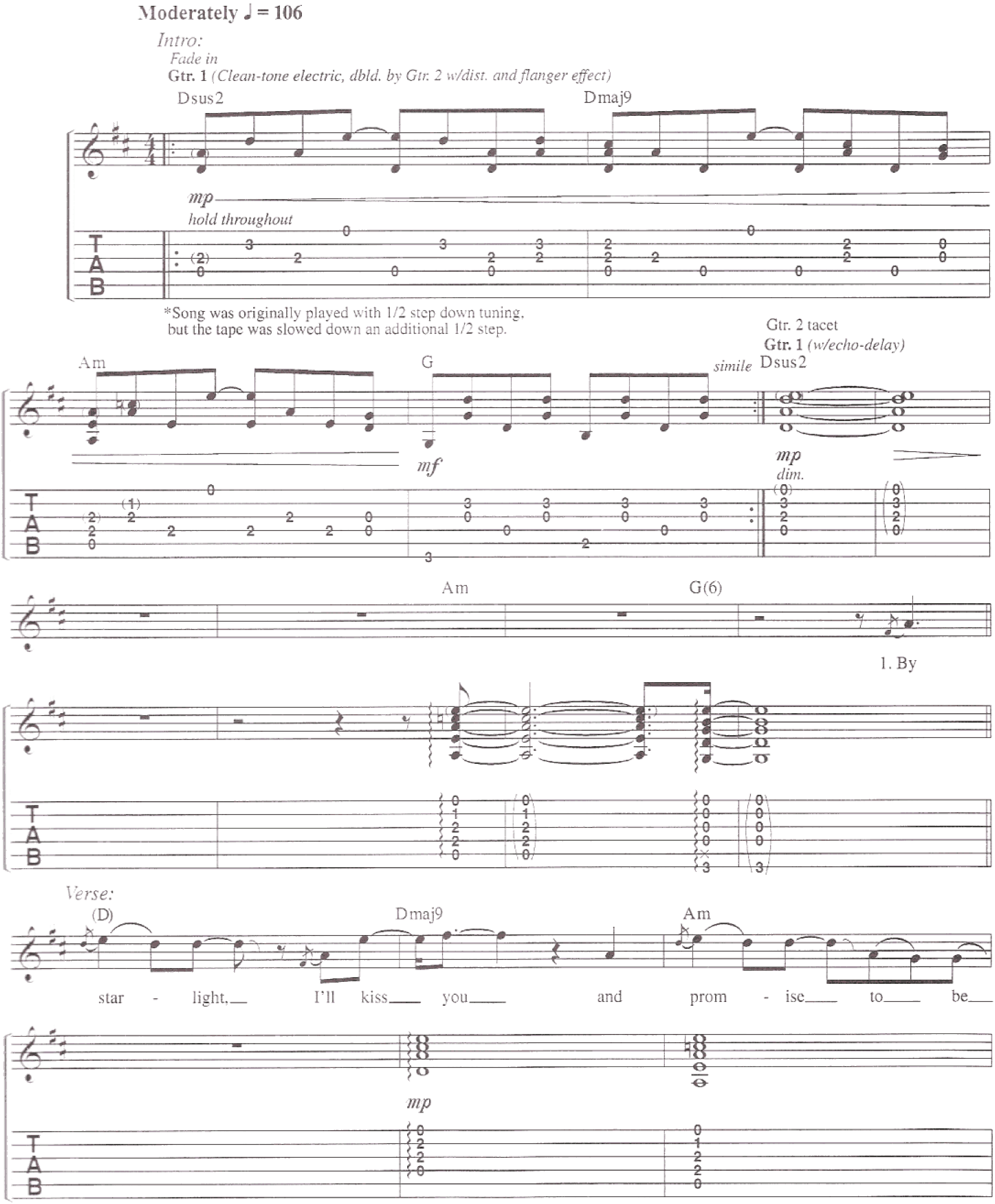
Gmaj 7



BY STARLIGHT

Words and Music by
BILLY CORGAN

*Tune all gtrs. down 1 whole step. Song will sound one whole-step lower than written.


Moderately ♩ = 106
Intro:
Fade in
Gtr. 1 (Clean-tone electric, dbld. by Gtr. 2 w/dist. and flanger effect)
Dsus2
Dmaj9
mp
hold throughout
Am
G
mf
simile
Gtr. 2 tacet
Gtr. 1 (w/echo-delay)
Dsus2
mp
dim.
Am
G(6)
1. By
Verse:
(D)
Dmaj9
Am
star - light, I'll kiss you and prom - ise to be
mp

*Song was originally played with 1/2 step down tuning, but the tape was slowed down an additional 1/2 step.

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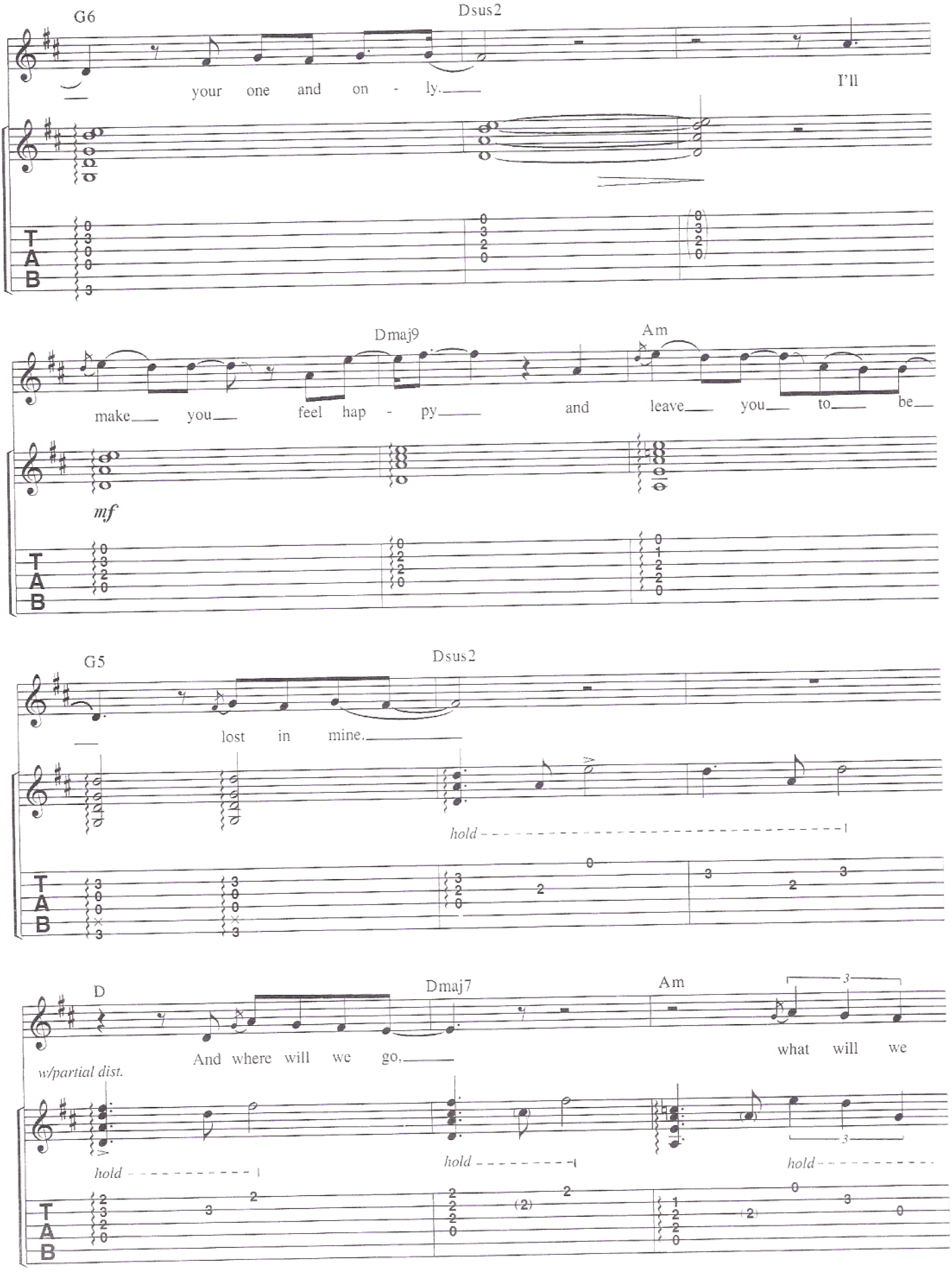
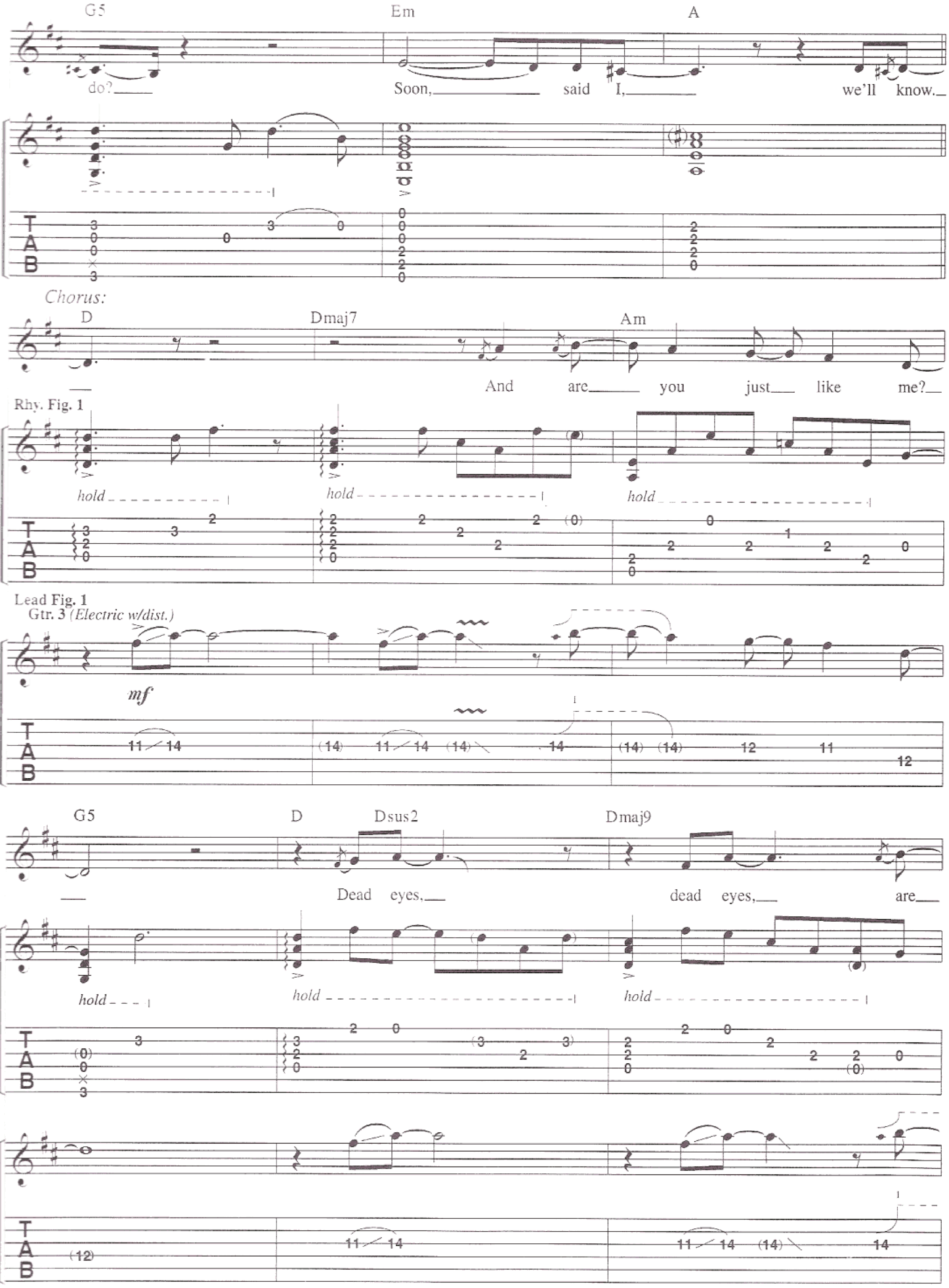
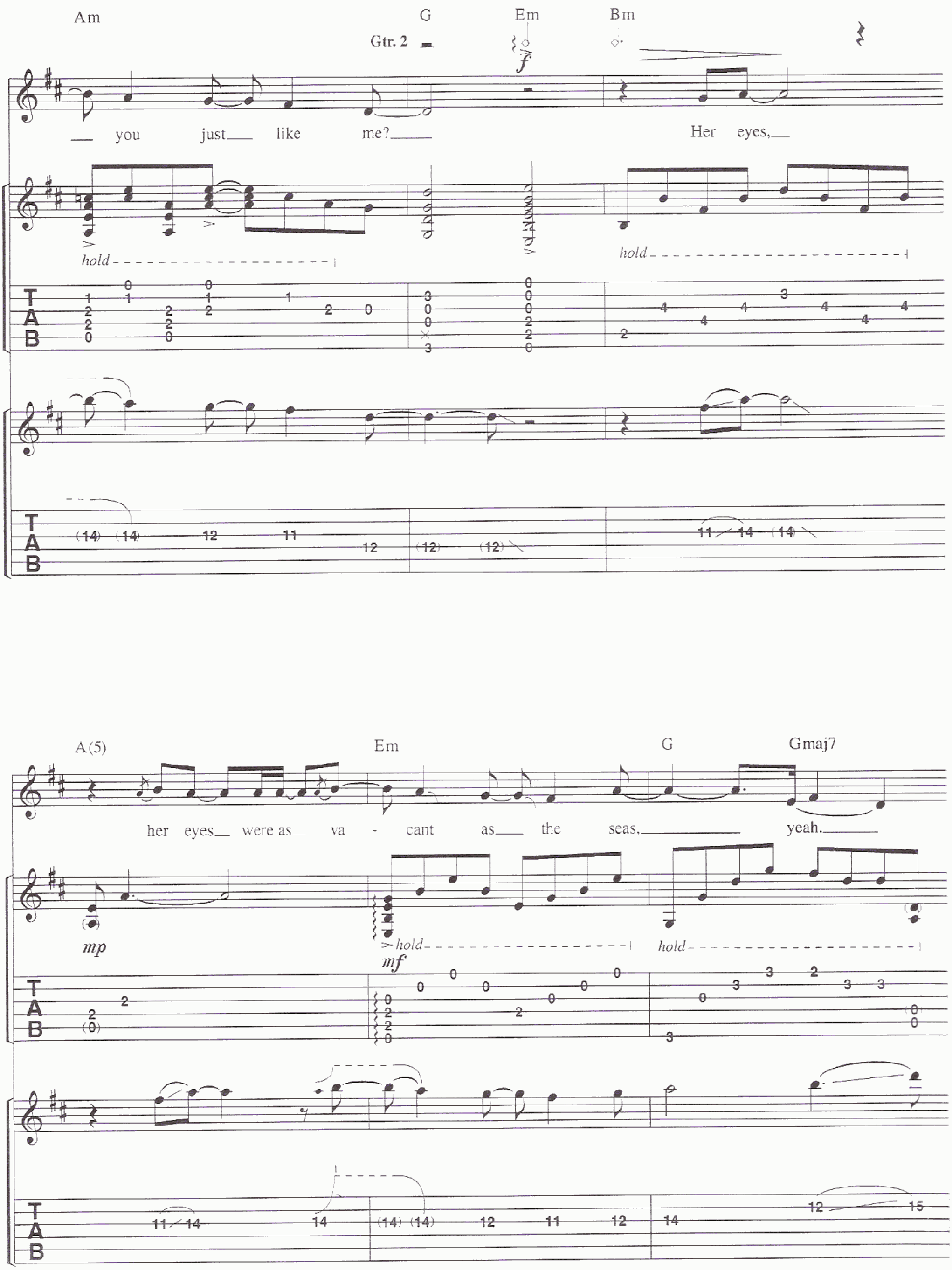
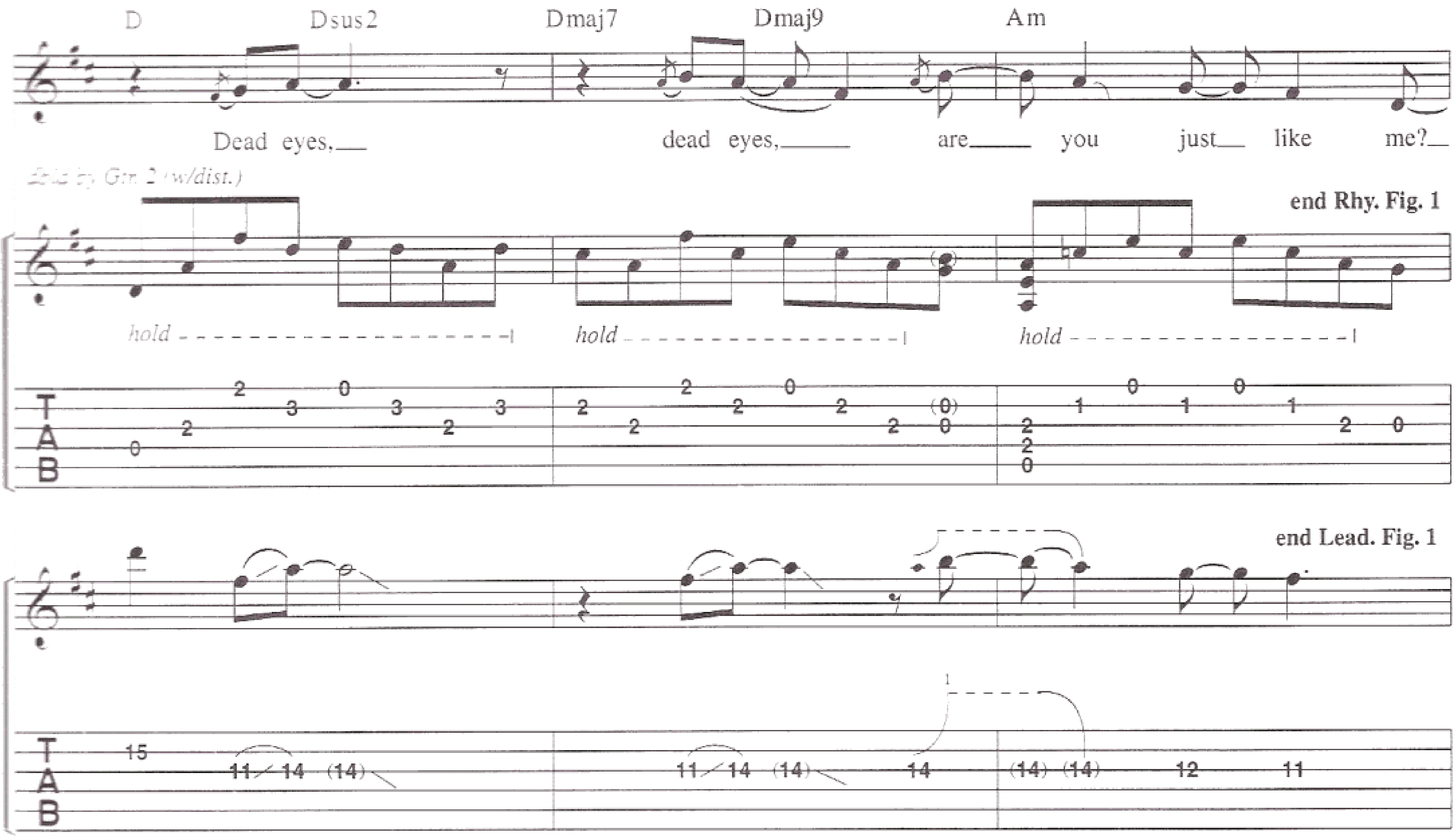
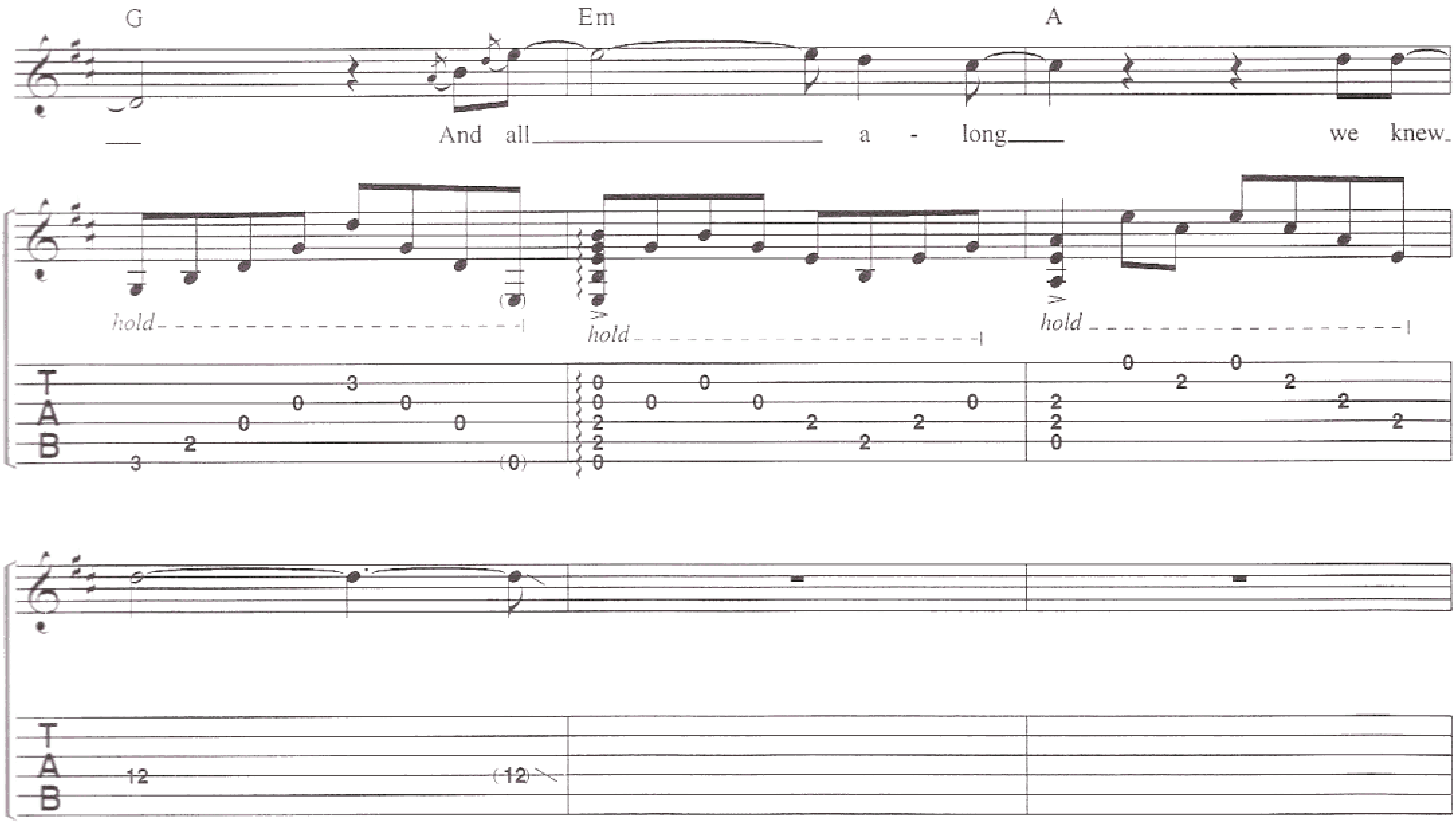
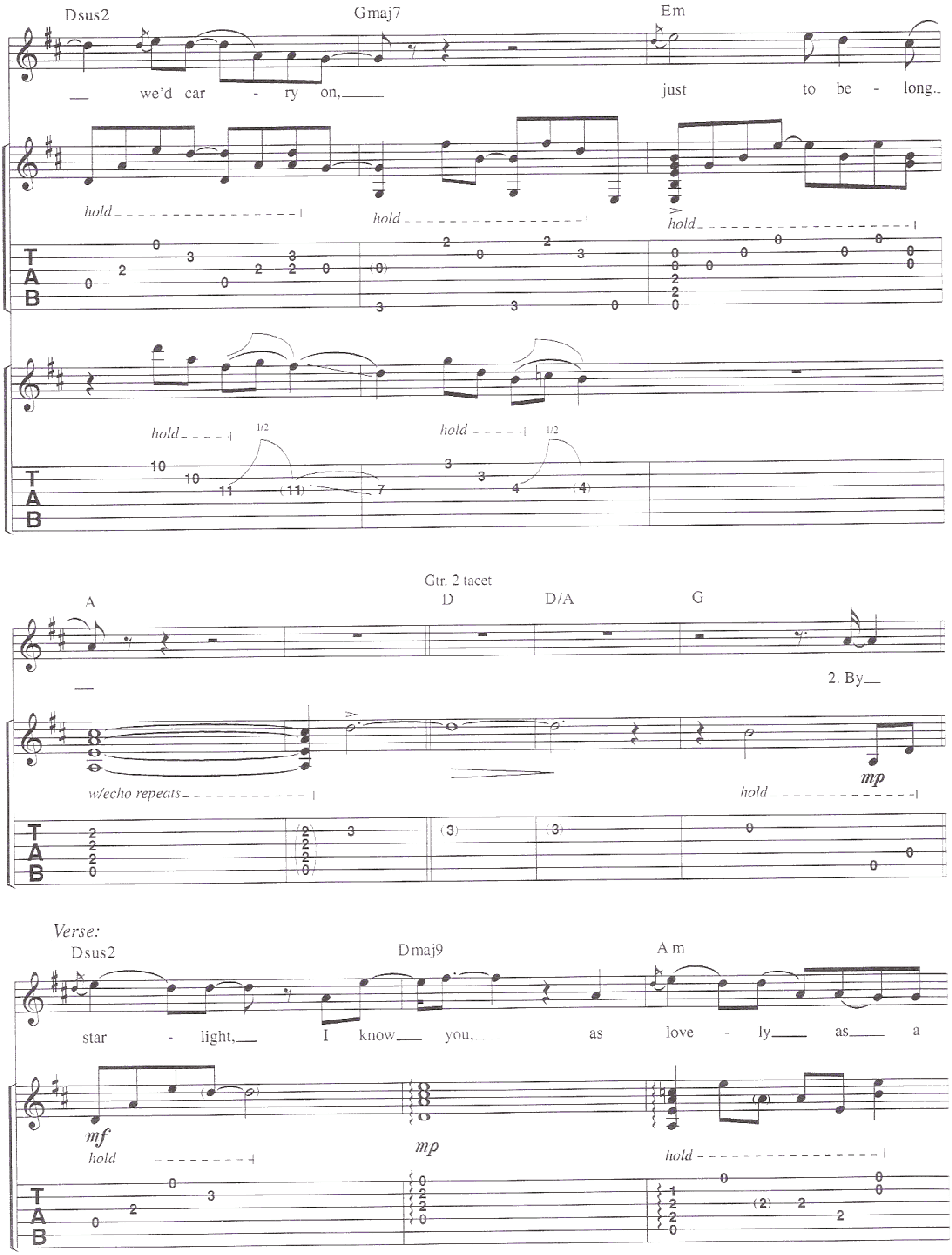

G6
Dsus2
your one and on - ly.
I'll
Dmaj9
Am
make you feel hap - py and leave you to be
mf
G5
Dsus2
lost in mine.
hold
D
Dmaj7
Am
And where will we go,
what will we
w/partial dist.
hold
hold
hold
3
T
A
B

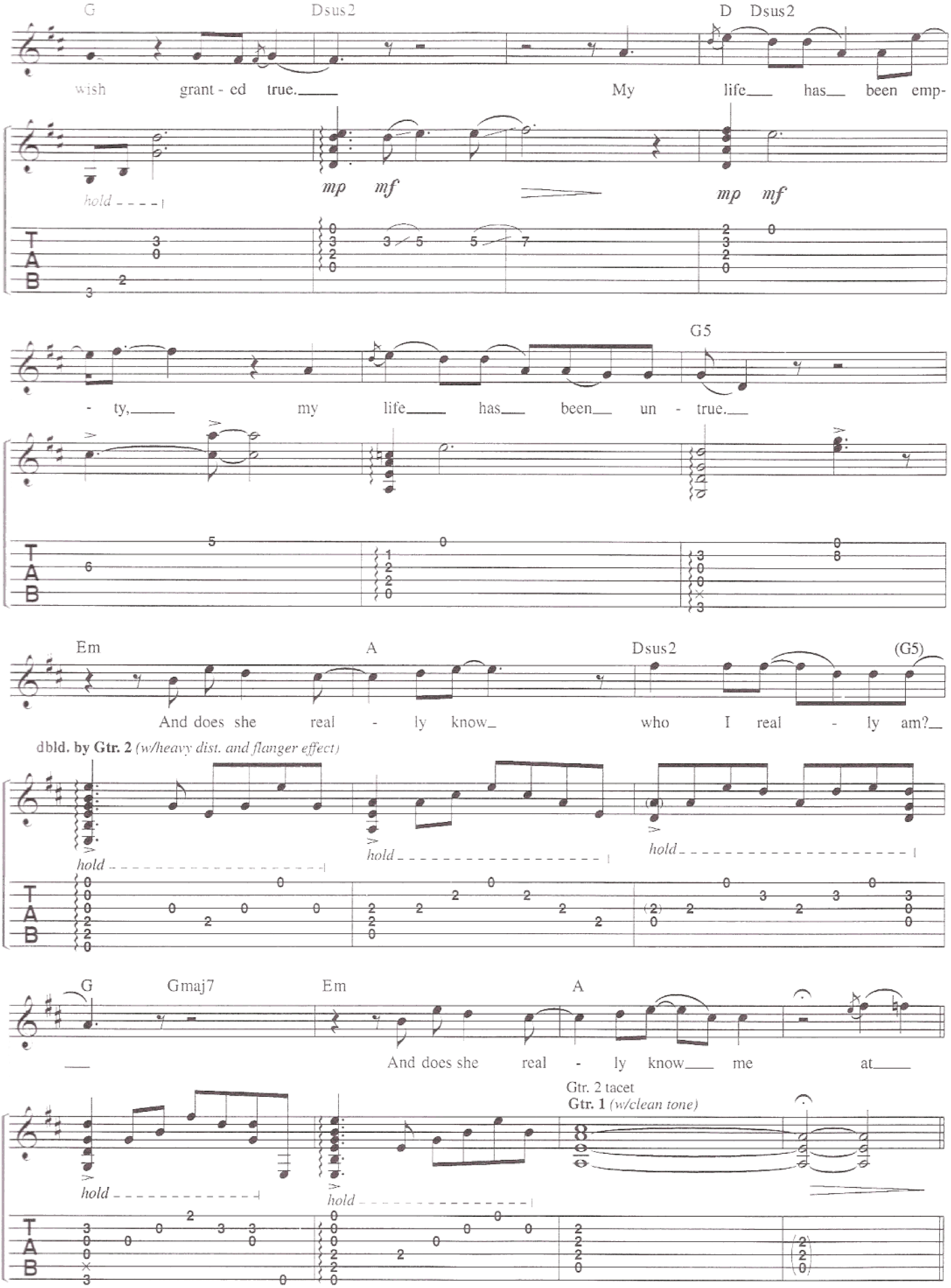

G5
Em
A
do?
Soon, said I, we'll know.
Chorus:
D
Dmaj7
Am
And are you just like me?
Rhy. Fig. 1
hold
hold
hold
Lead Fig. 1
Gtr. 3 (Electric w/dist.)
mf
G5
D
Dsus2
Dmaj9
Dead eyes, dead eyes, are
hold
hold
hold
T
A
B


Am
G
Em
Bm
Gtr. 2
f
— you just — like me? —
Her eyes, —
hold
hold
A(5)
Em
G
Gmaj7
her eyes — were as — va - cant as — the seas, — yeah. —
mp
mf
hold
hold


D
Dsus2
Dmaj7
Dmaj9
Am
Dead eyes,
dead eyes,
are you just like me?
Gtr. 2 (w/dist.)
end Rhy. Fig. 1
hold
hold
hold
end Lead. Fig. 1
TAB


G
Em
A
And all a - long we knew
hold
hold
hold
TAB

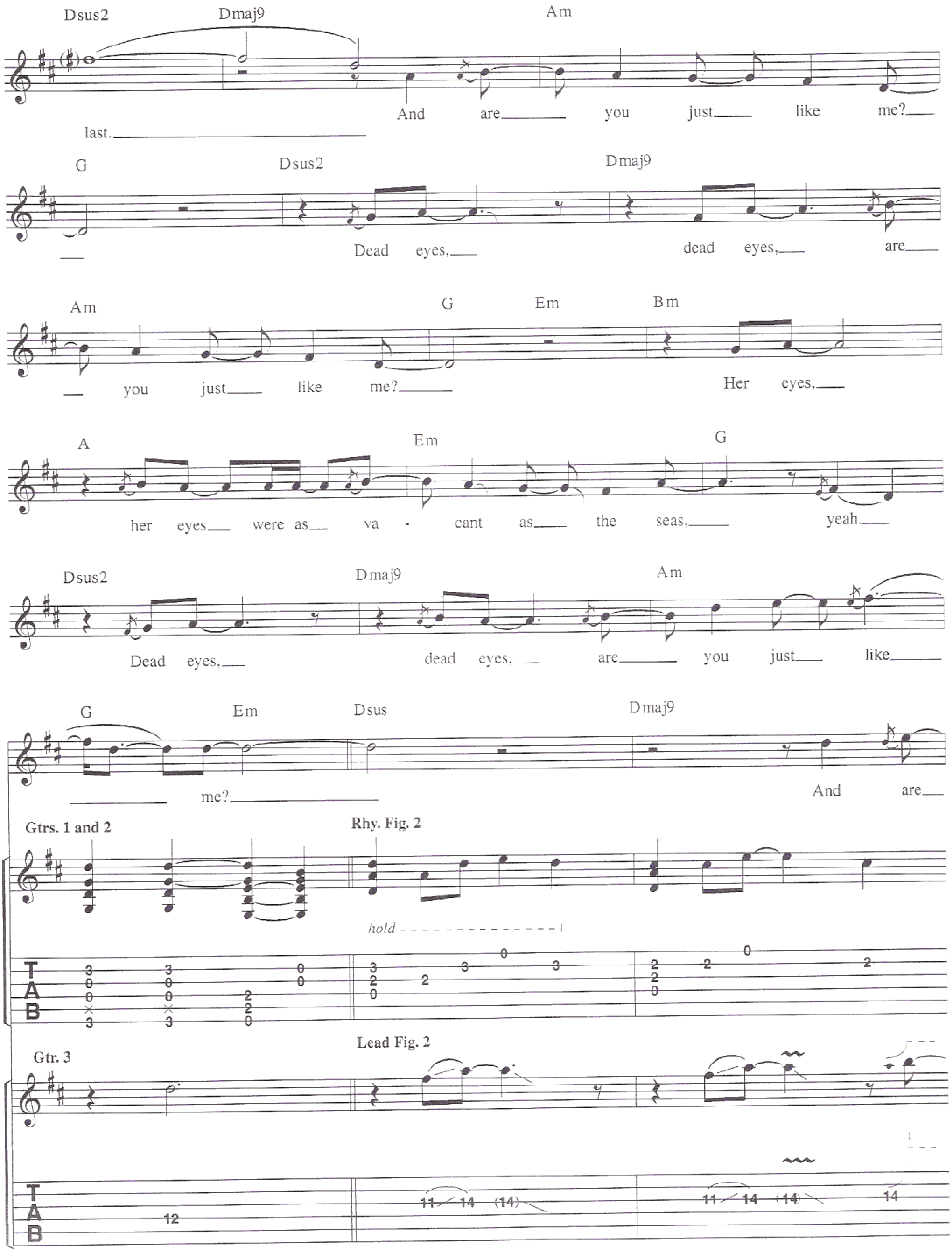

Dsus2
Gmaj7
Em
we'd car - ry on,
just to be - long.
hold
hold
hold
T A B
hold
1/2
hold
1/2
T A B
Gtr. 2 tacet
A
D
D/A
G
2. By
w/echo repeats
mp
hold
T A B
Verse:
Dsus2
Dmaj9
Am
star - light, I know you, as love - ly as a
mf
mp
hold
hold
T A B

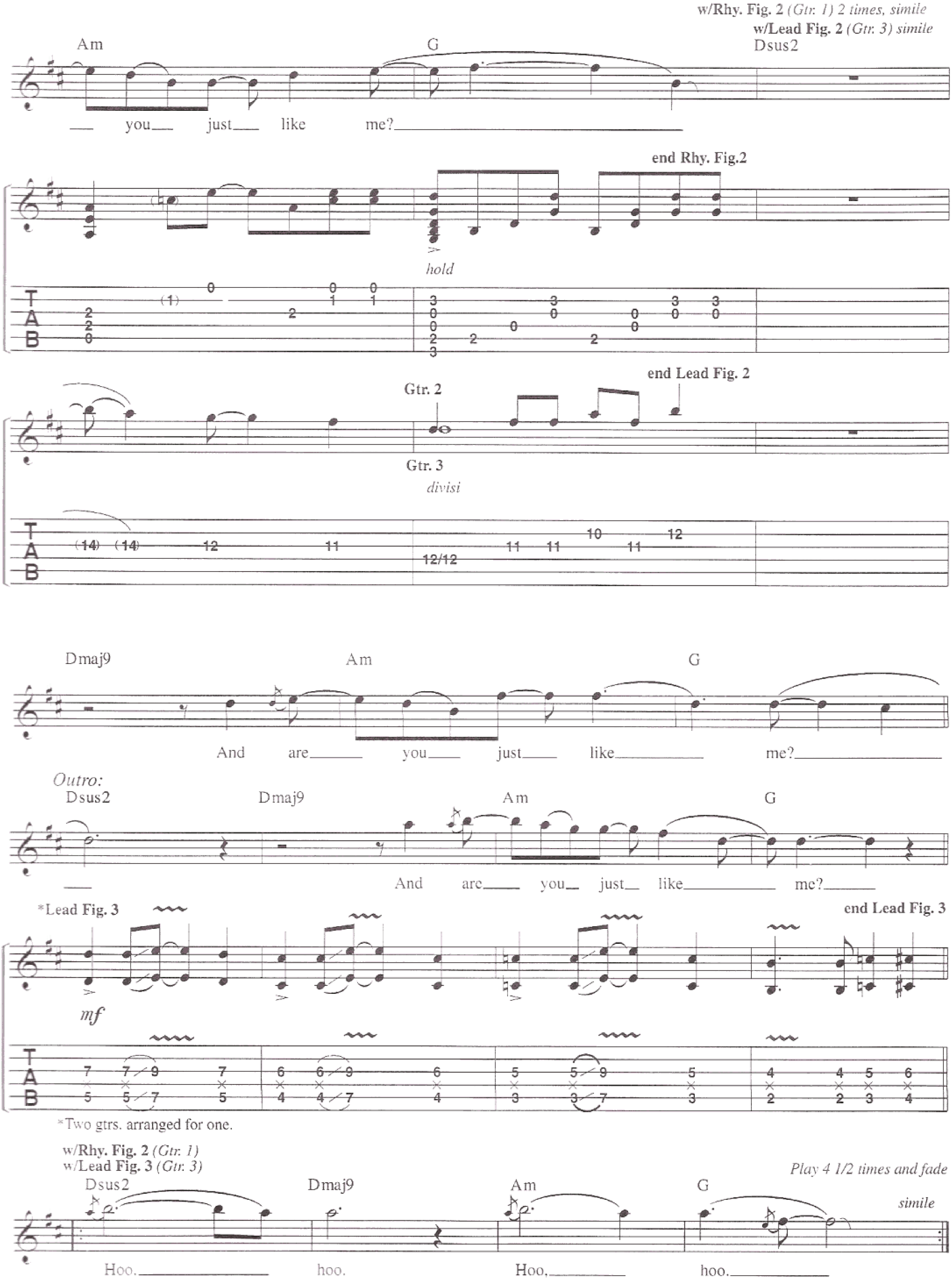

G
Dsus2
D
Dsus2
wish grant - ed true.
My life has been emp-
hold
mp
mf
mp
mf
T
A
B
G5
- ty, my life has been un - true.
Em
A
Dsus2
(G5)
And does she real - ly know who I real - ly am?
dbld. by Gtr. 2 (w/heavy dist. and flanger effect)
hold
hold
hold
G
Gmaj7
Em
A
And does she real - ly know me at
Gtr. 2 tacet
Gtr. 1 (w/clean tone)
hold
hold

Chorus:

w/Rhy. Fig. 1 *(Gtrs. 1 and 2) simile*

w/Lead Fig. 1 *(Gtr. 3) simile*


Dsus2
Dmaj9
Am
last.
And are you just like me?
G
Dsus2
Dmaj9
Dead eyes, dead eyes, are
Am
G
Em
Bm
you just like me?
Her eyes,
A
Em
G
her eyes were as va - cant as the seas, yeah.
Dsus2
Dmaj9
Am
Dead eyes, dead eyes, are you just like
G
Em
Dsus
Dmaj9
me?
And are
Gtrs. 1 and 2
Rhy. Fig. 2
hold
T
A
B
Gtr. 3
Lead Fig. 2
12
11 14 (14)
11 14 (14)
14

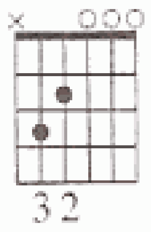

w/Rhy. Fig. 2 (Gtr. 1) 2 times, simile
w/Lead Fig. 2 (Gtr. 3) simile
Am
G
Dsus2
you just like me?
end Rhy. Fig.2
hold
end Lead Fig. 2
Gtr. 2
Gtr. 3
divisi
Dmaj9
Am
G
And are you just like me?
Outro:
Dsus2
Dmaj9
Am
G
And are you just like me?
*Lead Fig. 3
end Lead Fig. 3
mf
w/Rhy. Fig. 2 (Gtr. 1)
w/Lead Fig. 3 (Gtr. 3)
Play 4 1/2 times and fade
Dsus2
Dmaj9
Am
G
simile
Hoo. hoo. Hoo, hoo.

*Two gtrs. arranged for one.

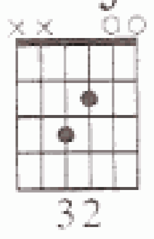
FAREWELL AND GOODNIGHT

This song uses the same altered tuning as “Muzzle”. Compared to standard tuning, the ② string is tuned down a whole-step to “A” (then the whole guitar is tuned down a half-step).

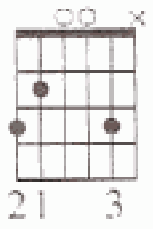
C6



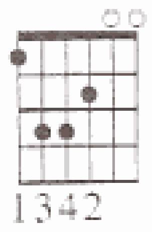
Fmaj7



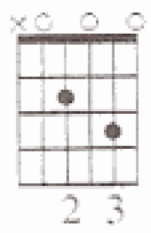
Gsus



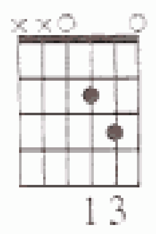
F



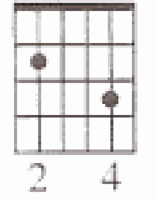
Am7



D9

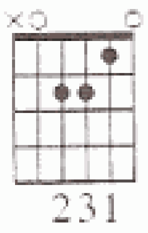


Em(♯5)

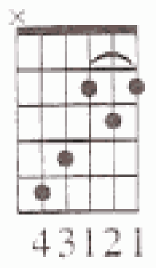


Gtr. 3 (standard tuning)

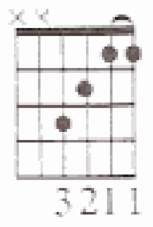
Am



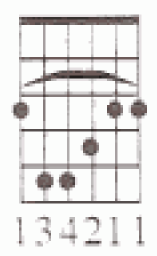
D



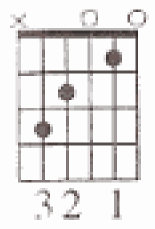
F



G



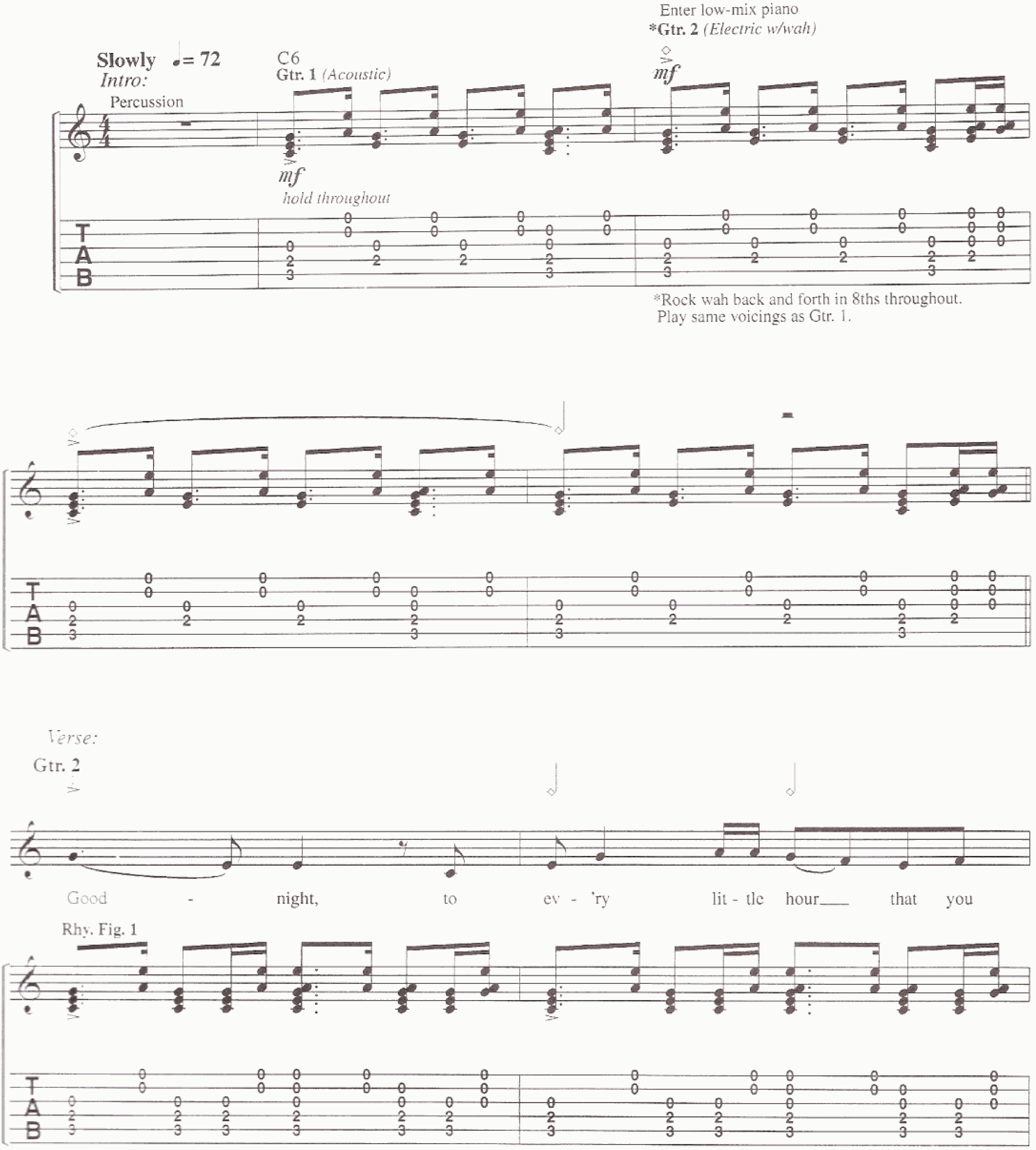
C



FAREWELL AND GOODNIGHT

Words and Music by
JAMES IHA and BILLY CORGAN

Tune Gtrs. 1 and 2 down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = A♭–Tune 2nd string down 1 1/2 steps:
④ = D♭ ① = E♭


Enter low-mix piano
*Gtr. 2 (Electric w/wah)
Slowly ♩= 72
Intro:
Percussion
C6
Gtr. 1 (Acoustic)
mf
mf
hold throughout
*Rock wah back and forth in 8ths throughout.
Play same voicings as Gtr. 1.
Verse:
Gtr. 2
Good - night, to ev - 'ry lit - tle hour___ that you
Rhy. Fig. 1
T
A
B

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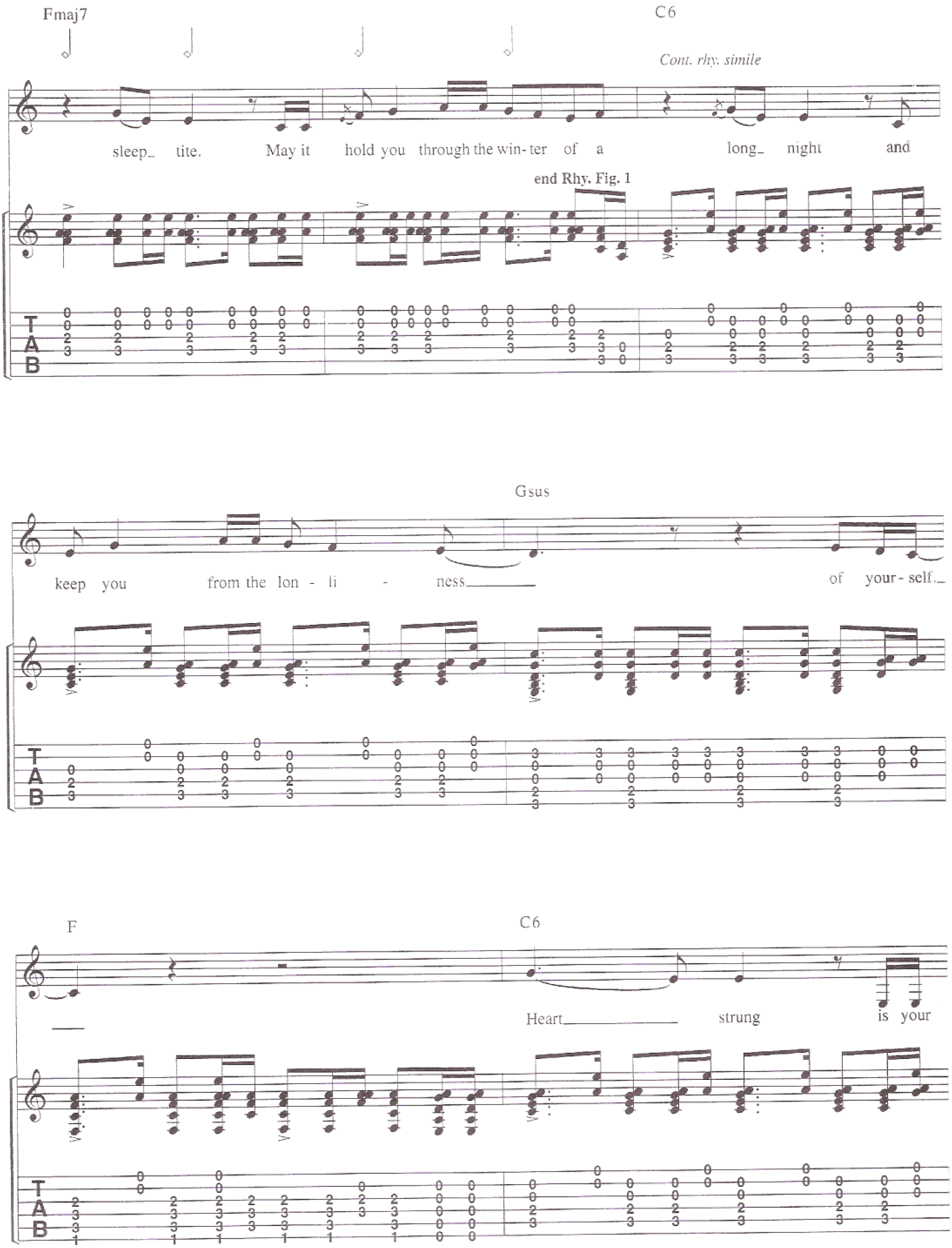
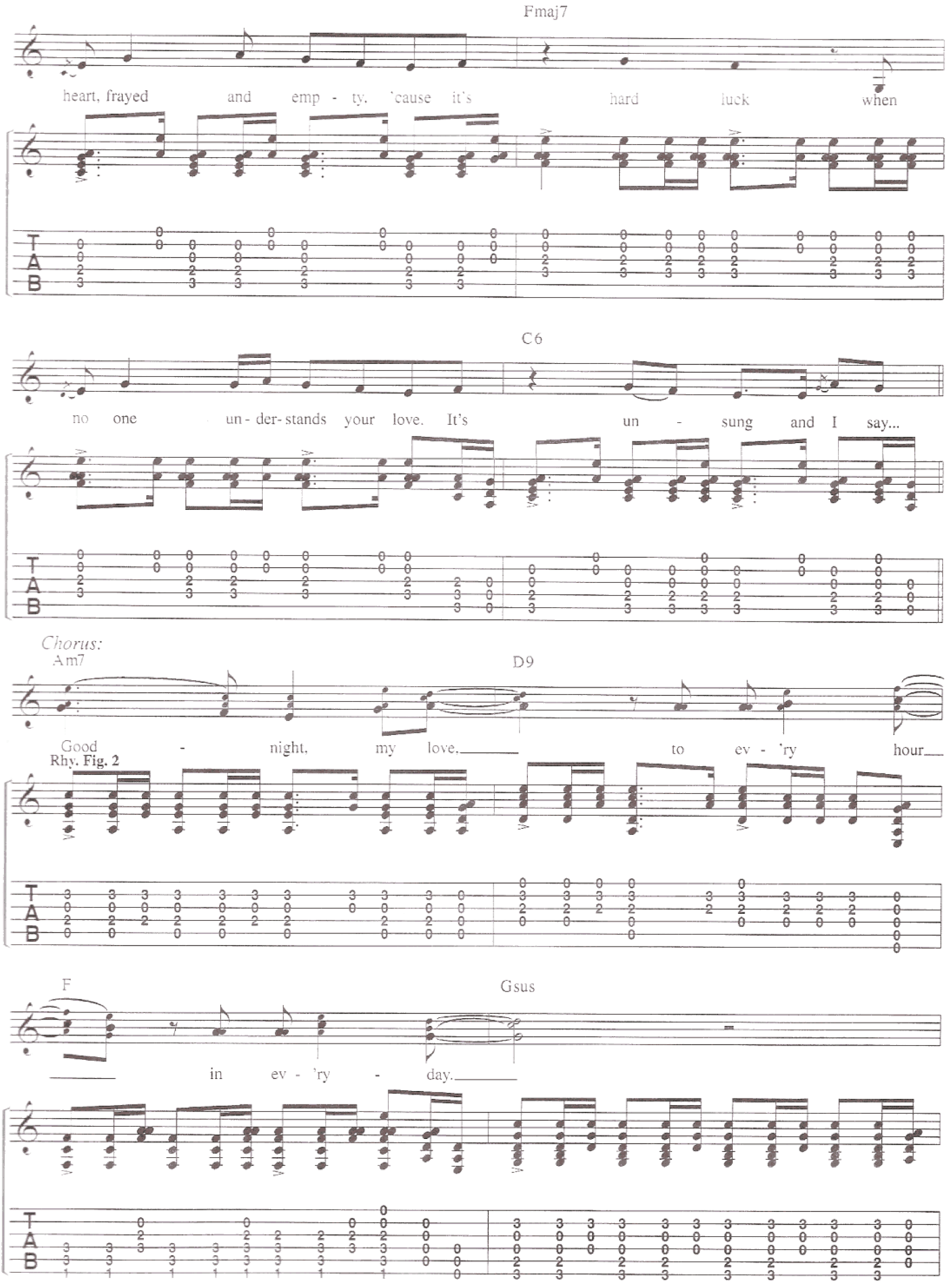
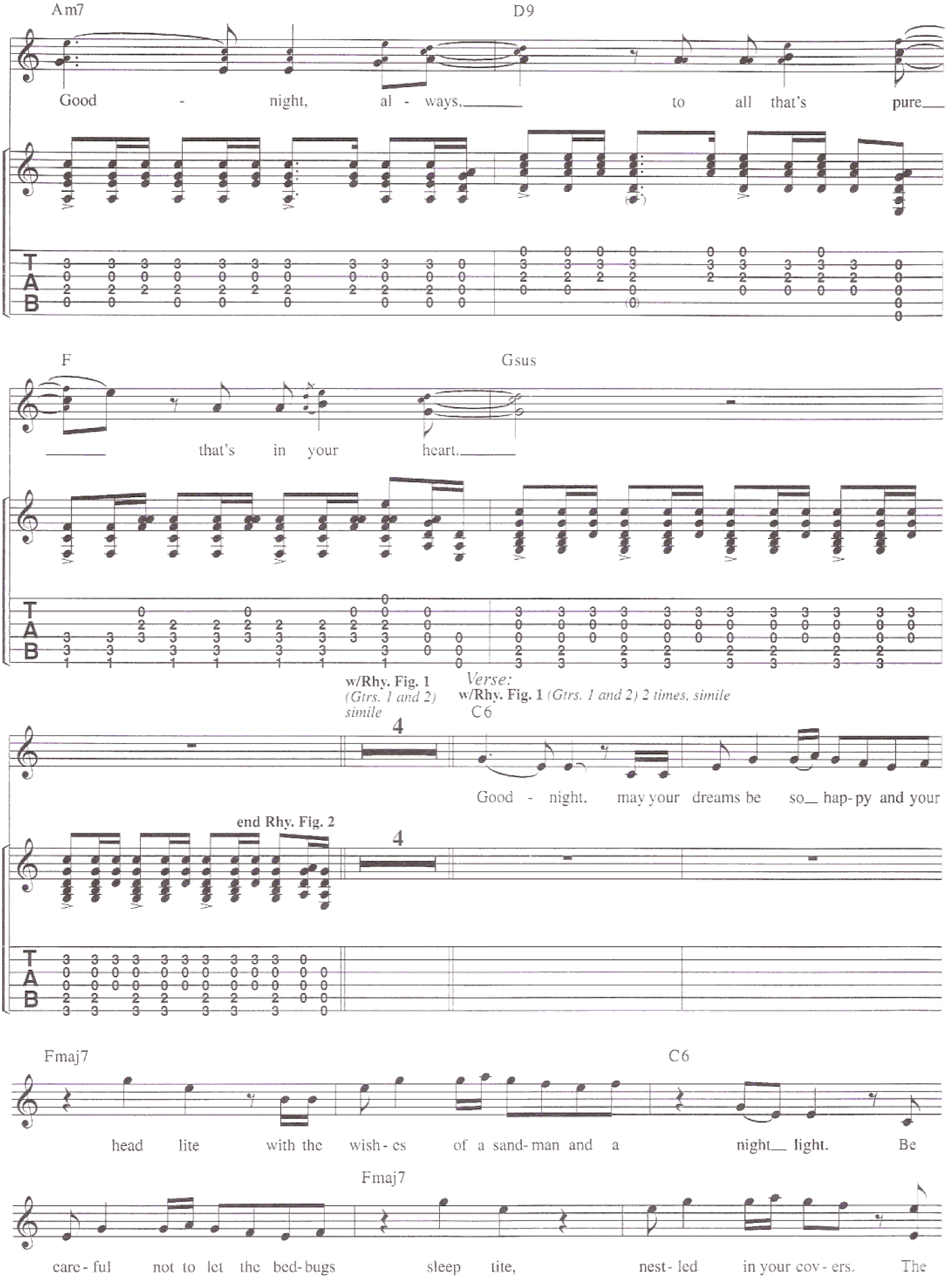
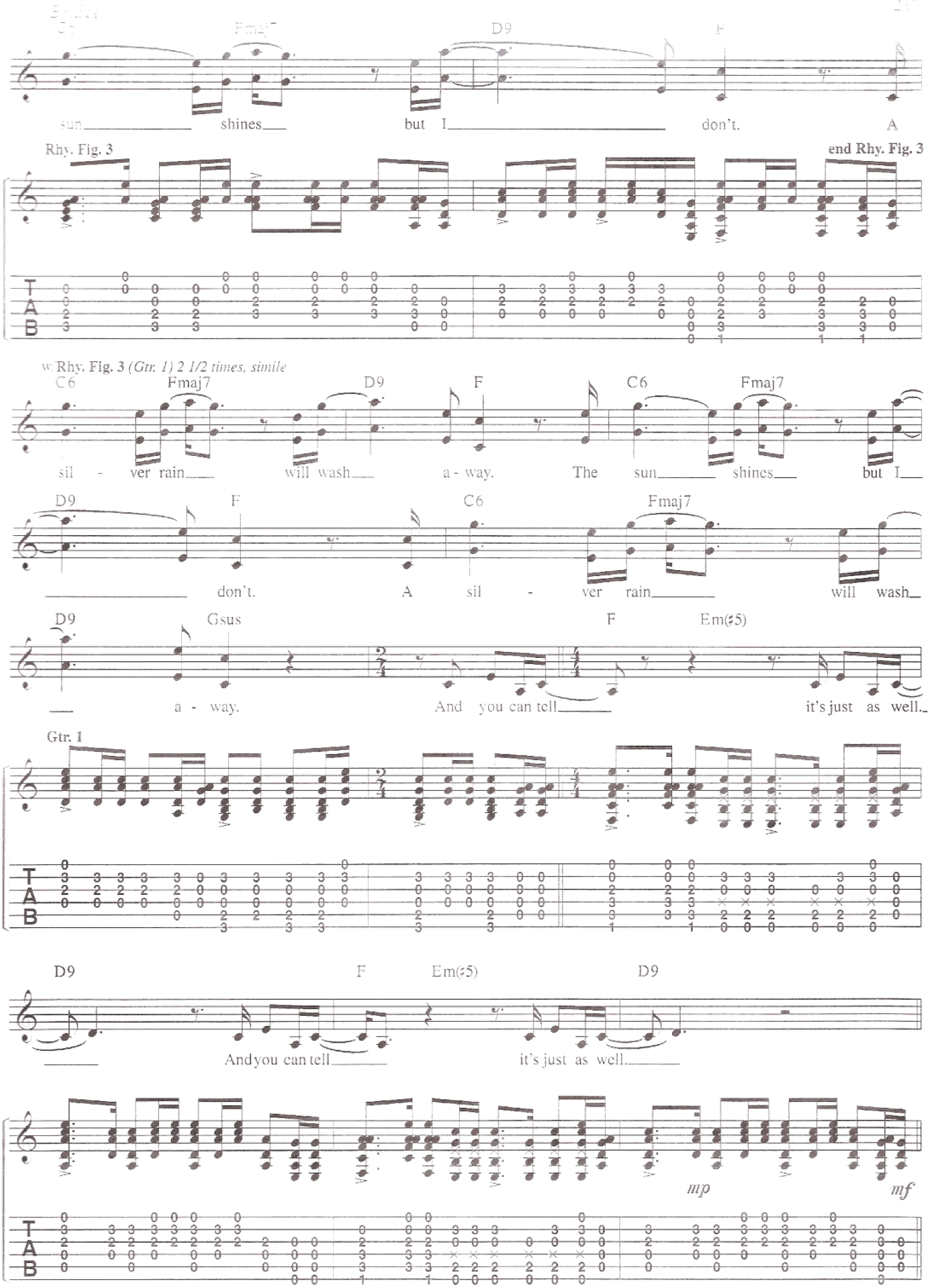

Fmaj7
C6
Cont. rhy. simile
sleep_ tite. May it hold you through the win-ter of a long_ night and
end Rhy. Fig. 1
TAB
Gsus
keep you from the lon - li - ness___ of your-self._
F
C6
Heart___ strung is your

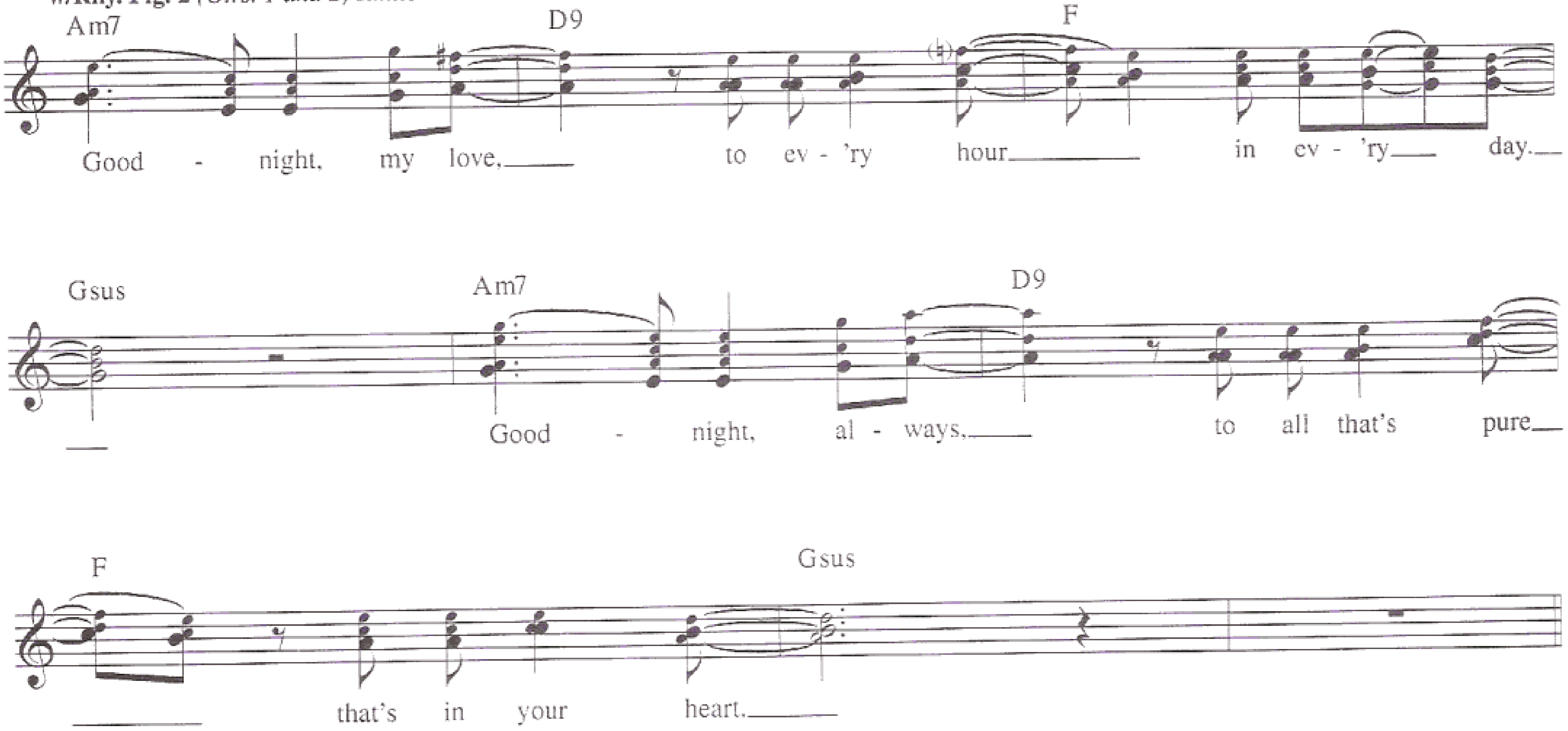

Fmaj7
heart, frayed and emp - ty. 'cause it's hard luck when
C6
no one un - der - stands your love. It's un - sung and I say...
Chorus:
Am7
D9
Good - night, my love, to ev - 'ry hour
Rhy. Fig. 2
F
Gsus
in ev - 'ry - day.


Am7
D9
Good - night, al - ways, to all that's pure
F
Gsus
that's in your heart.
w/Rhy. Fig. 1 (Gtrs. 1 and 2) simile
end Rhy. Fig. 2
4
Verse:
w/Rhy. Fig. 1 (Gtrs. 1 and 2) 2 times, simile
C6
Good - night, may your dreams be so hap-py and your
Fmaj7
C6
head lite with the wish-es of a sand-man and a night light. Be
Fmaj7
care-ful not to let the bed-bugs sleep tite, nest-led in your cov-ers. The
T
A
B


C6 Fmaj7 D9 F
sun shines but I don't. A
Rhy. Fig. 3
end Rhy. Fig. 3
w/Rhy. Fig. 3 (Gtr. 1) 2 1/2 times, simile
C6 Fmaj7 D9 F C6 Fmaj7
sil - ver rain will wash a - way. The sun shines but I
D9 F C6 Fmaj7
don't. A sil - ver rain will wash
D9 Gsus F Em(♯5)
a - way. And you can tell it's just as well.
Gtr. 1
D9 F Em(♯5) D9
And you can tell it's just as well.
mp
mf
TAB

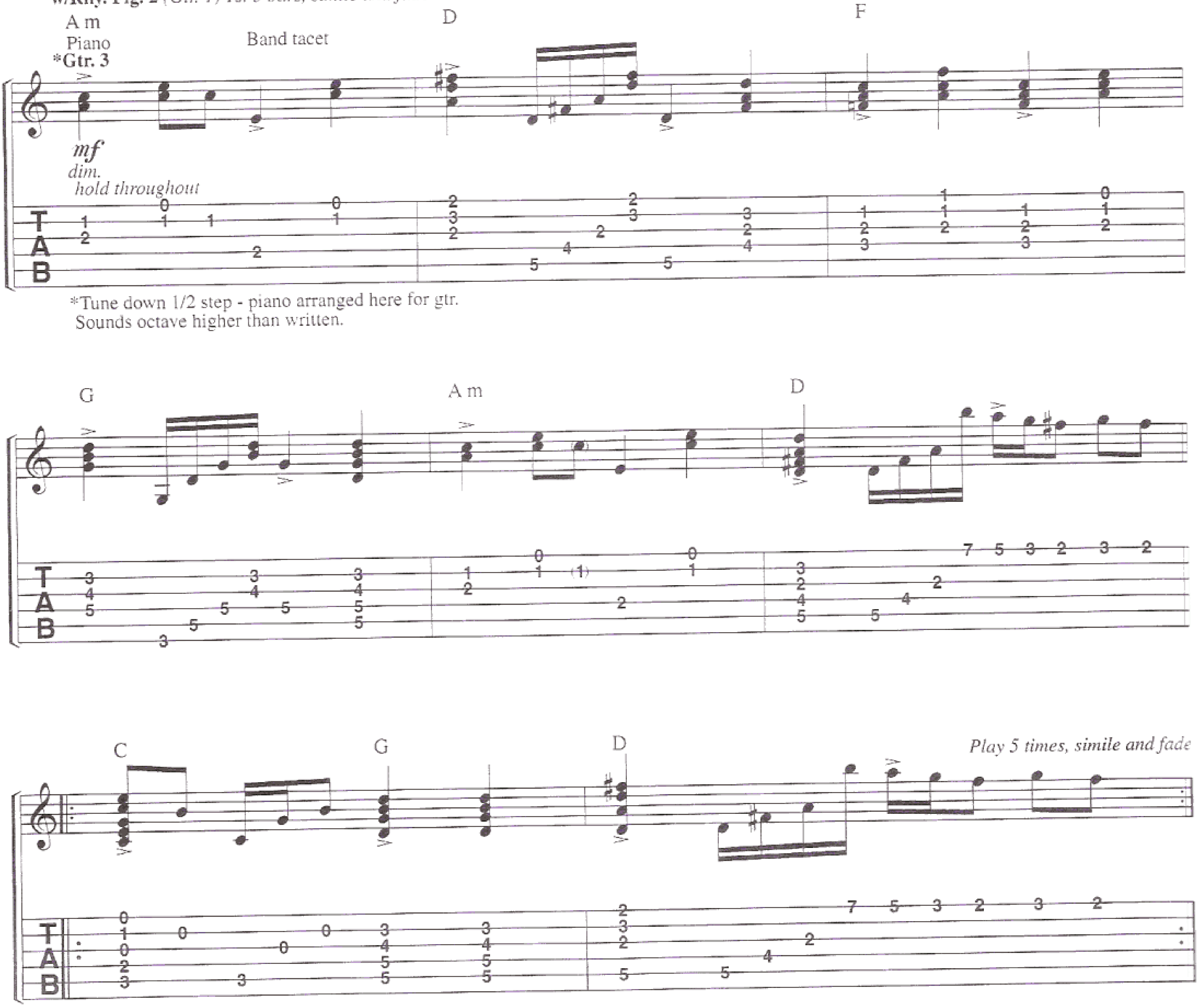
Chorus:

w/Rhy. Fig. 2 *(Gtrs. 1 and 2) simile*


Am7
D9
F
Good - night, my love, to ev - 'ry hour in ev - 'ry day.
Gsus
Am7
D9
Good - night, al - ways, to all that's pure
F
Gsus
that's in your heart.

Outro:

w/Rhy. Fig. 2 *(Gtr. 1) 1st 3 bars, simile and fade*

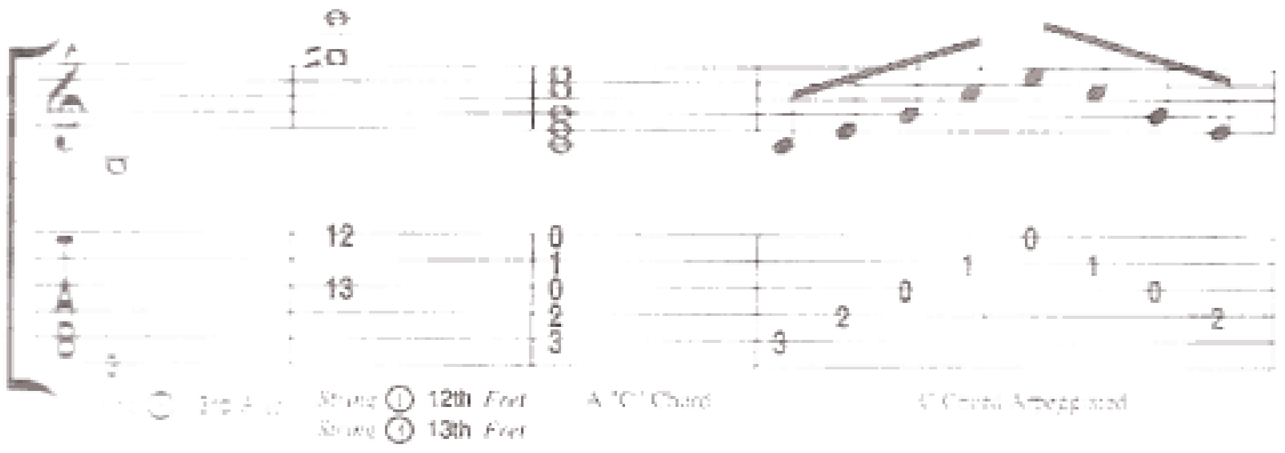

Am
Piano
*Gtr. 3
Band tacet
D
F
mf
dim.
hold throughout
T
A
B
G
Am
D
C
G
D
Play 5 times, simile and fade

*Tune down 1/2 step - piano arranged here for gtr.
Sounds octave higher than written.

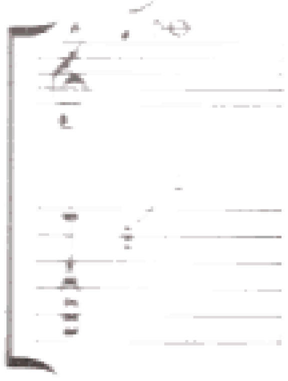
GUITAR TAB GLOSSARY**

TABLATURE EXPLANATION

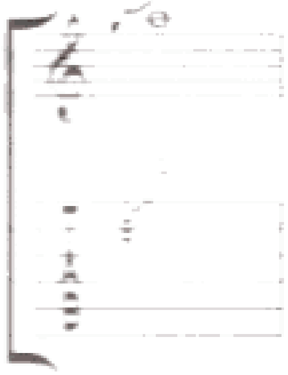
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



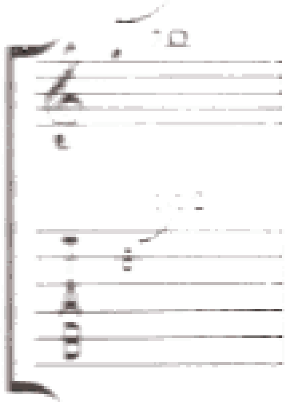
BENDING NOTES



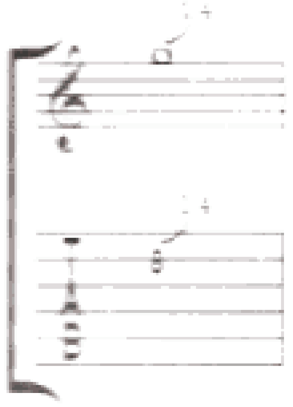
HALF STEP: Play the note and bend string one half step.*



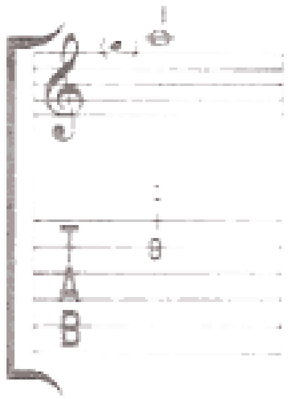
WHOLE STEP: Play the note and bend string one whole step.



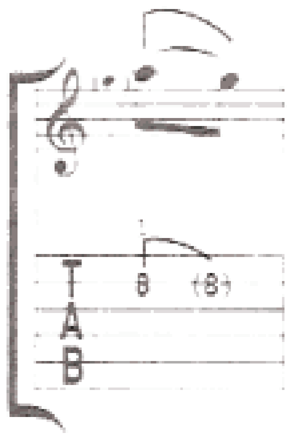
WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



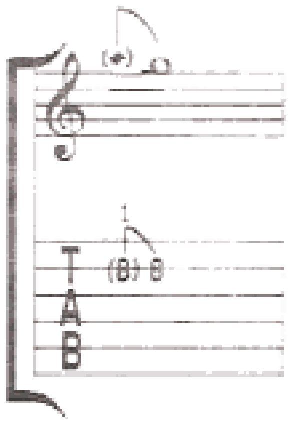
SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



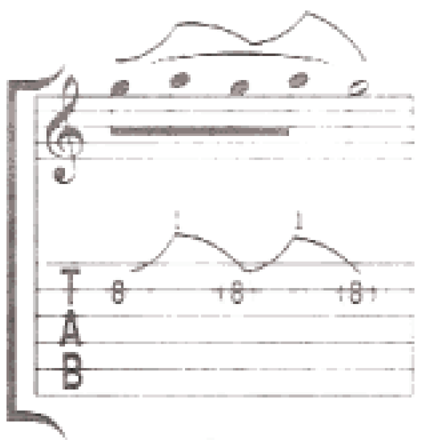
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



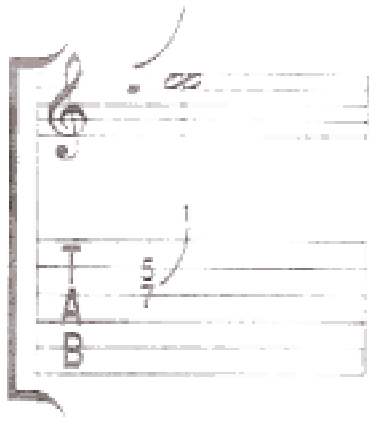
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



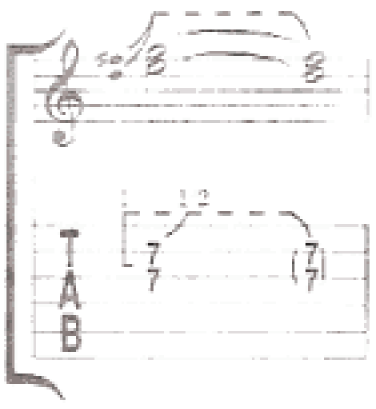
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



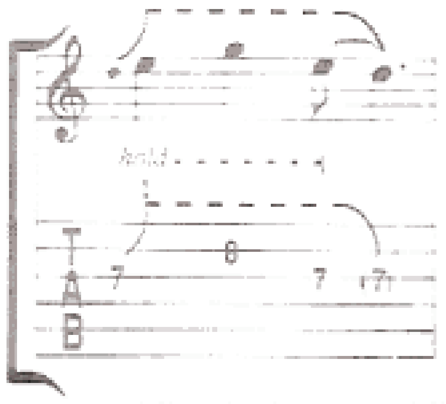
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



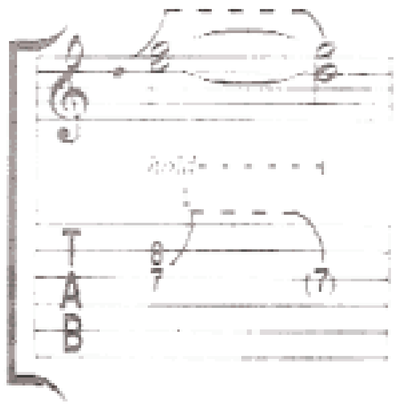
UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

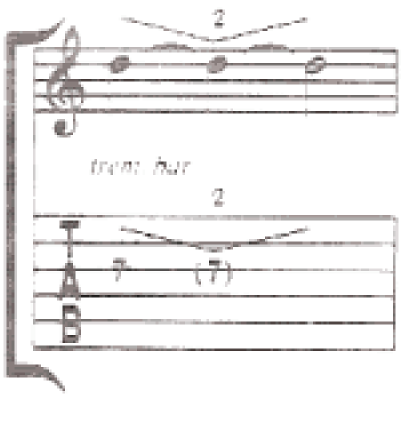


BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

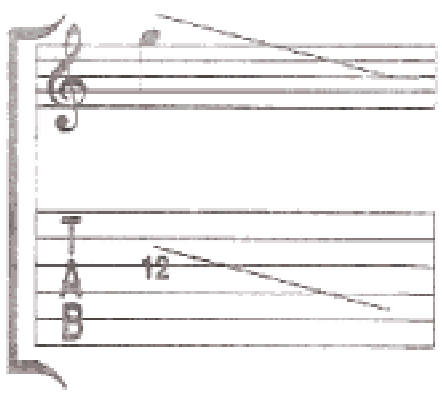


BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

TREMOLO BAR

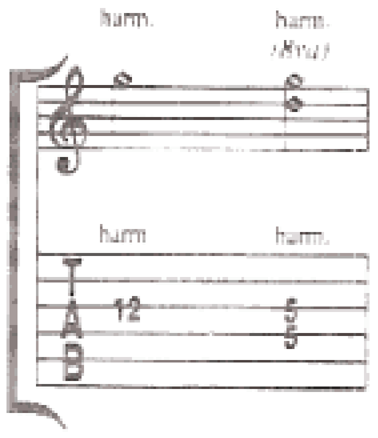


SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

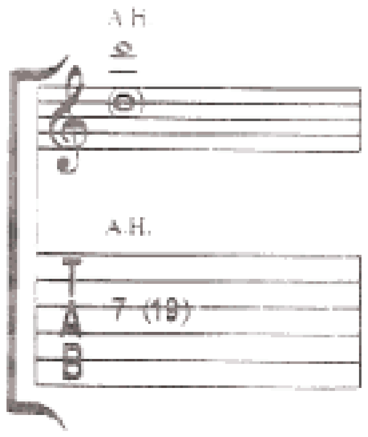


UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

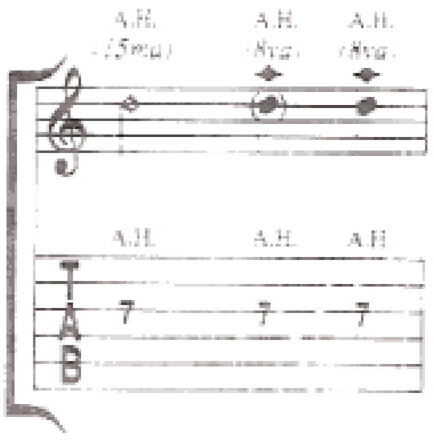
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HAR-MONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

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*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

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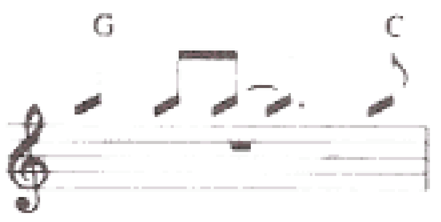
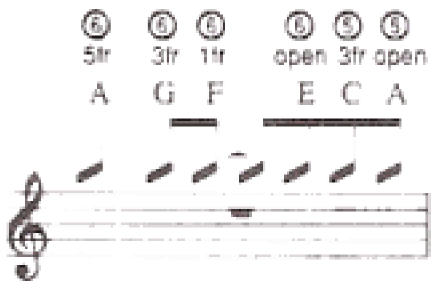
**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES



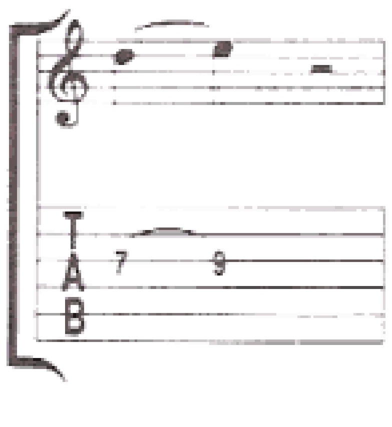
STRUM INDICATIONS: Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

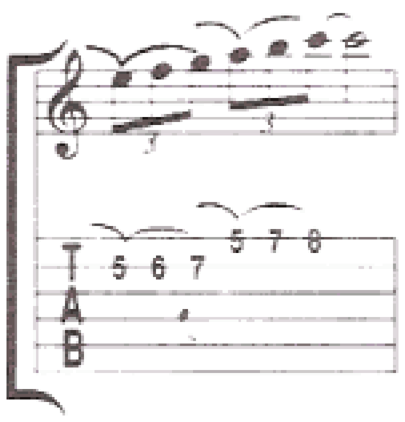


INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

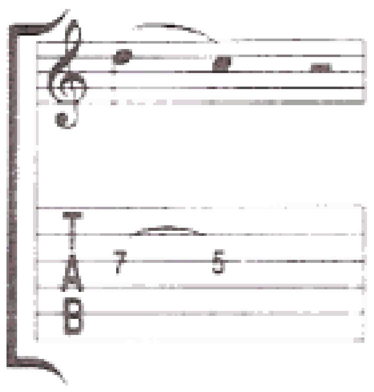
ARTICULATIONS



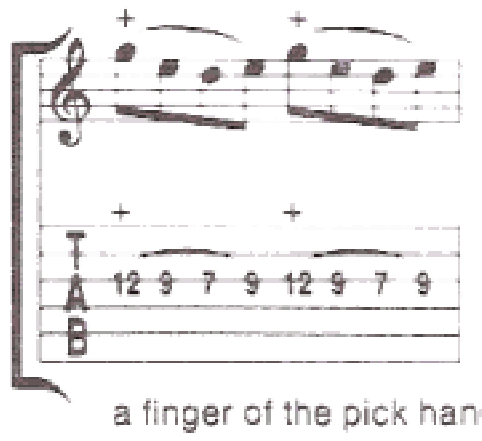
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



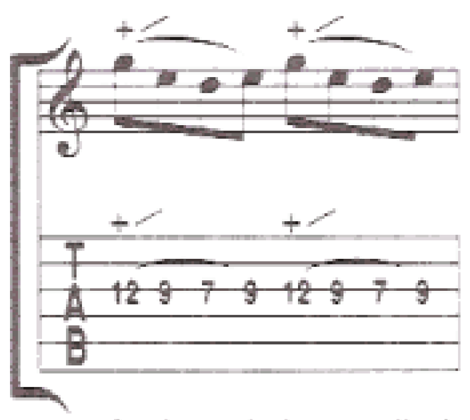
LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.



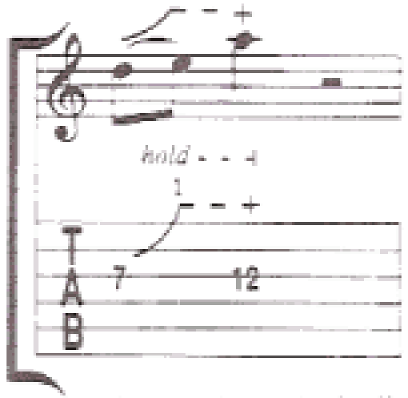
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



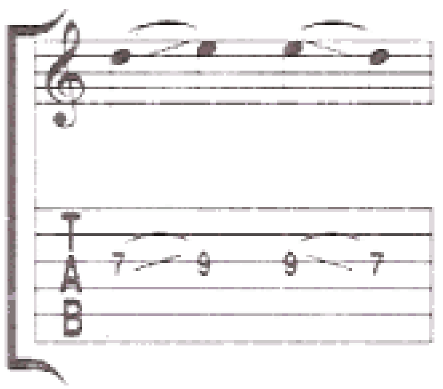
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



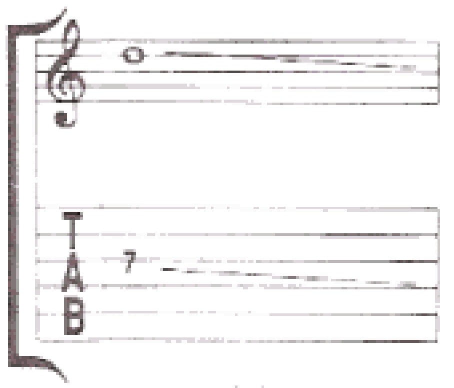
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



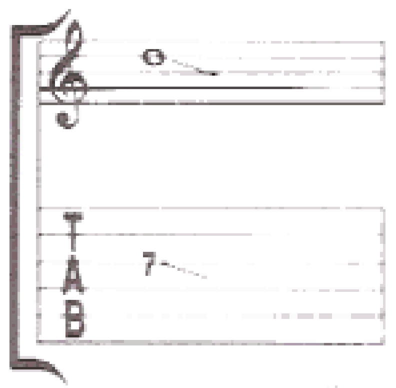
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



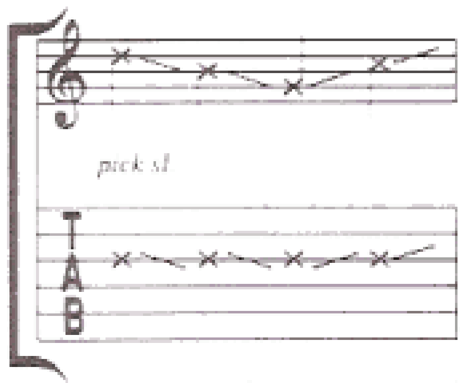
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).



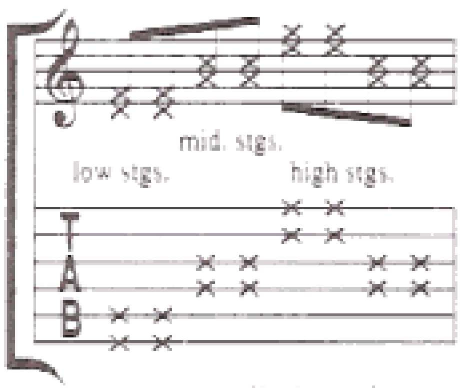
LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



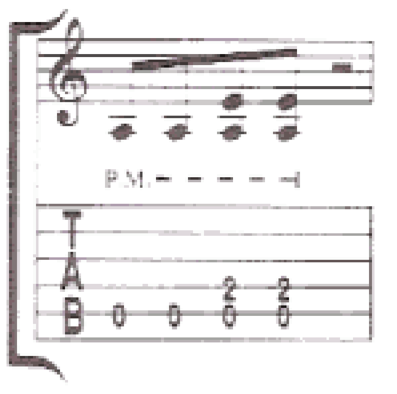
SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.



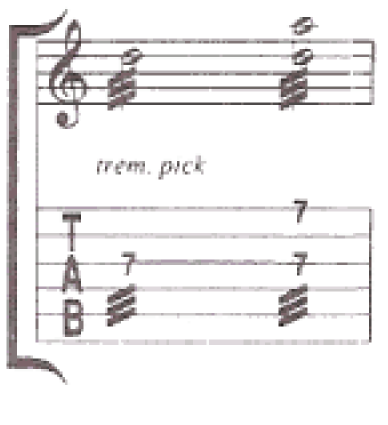
PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).



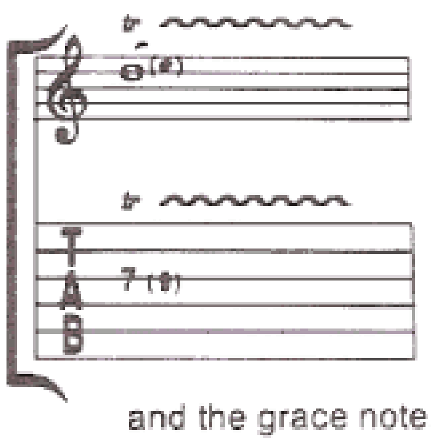
MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



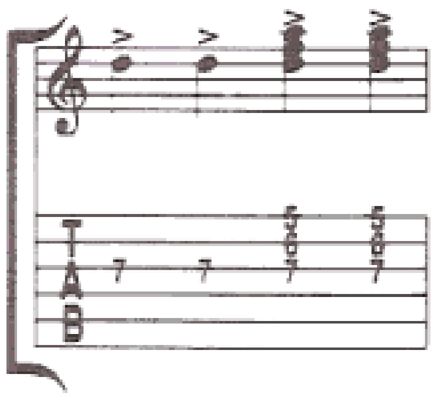
PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



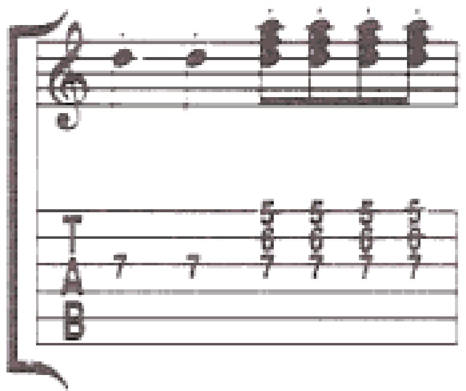
TREMOLO PICKING: The note or notes are picked as fast as possible.



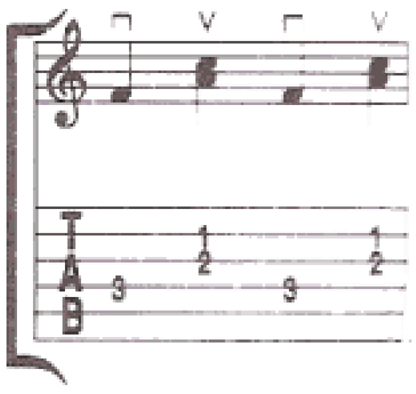
TRILL: Hamme and pu consec and as f possibe betweer origina and the grace note.



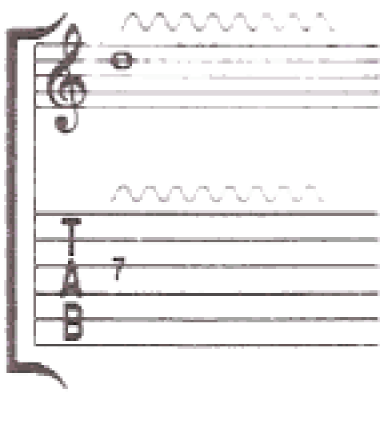
ACCE Notes chord to be with a empha



STAC (Deta Note Note chor to be playe roug half their actual value and with separation.



DOWN STROKE AND UPSTRO Notes or chords a be playe either a downstr (⌐) or upstroke (. . of the



VIBRATO: pitch of a is varied b rapid shak of the fret finger and forear

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dawn to dusk

mellon collie and the infinite sadness
tonight, tonight
jellybelly
zero
here is no why
bullet with butterfly wings
to forgive
an ode to no one
love
cupid de locke
galapogos
muzzle
porcelina of the vast oceans
take me down

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bodies
thirty-three
in the arms of sleep
1979
tales of a scorched earth
thru the eyes of ruby
stumbleine
x.y.u.
we only come out at night
beautiful
lily (my one and only)
by starlight
farewell and goodnight

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